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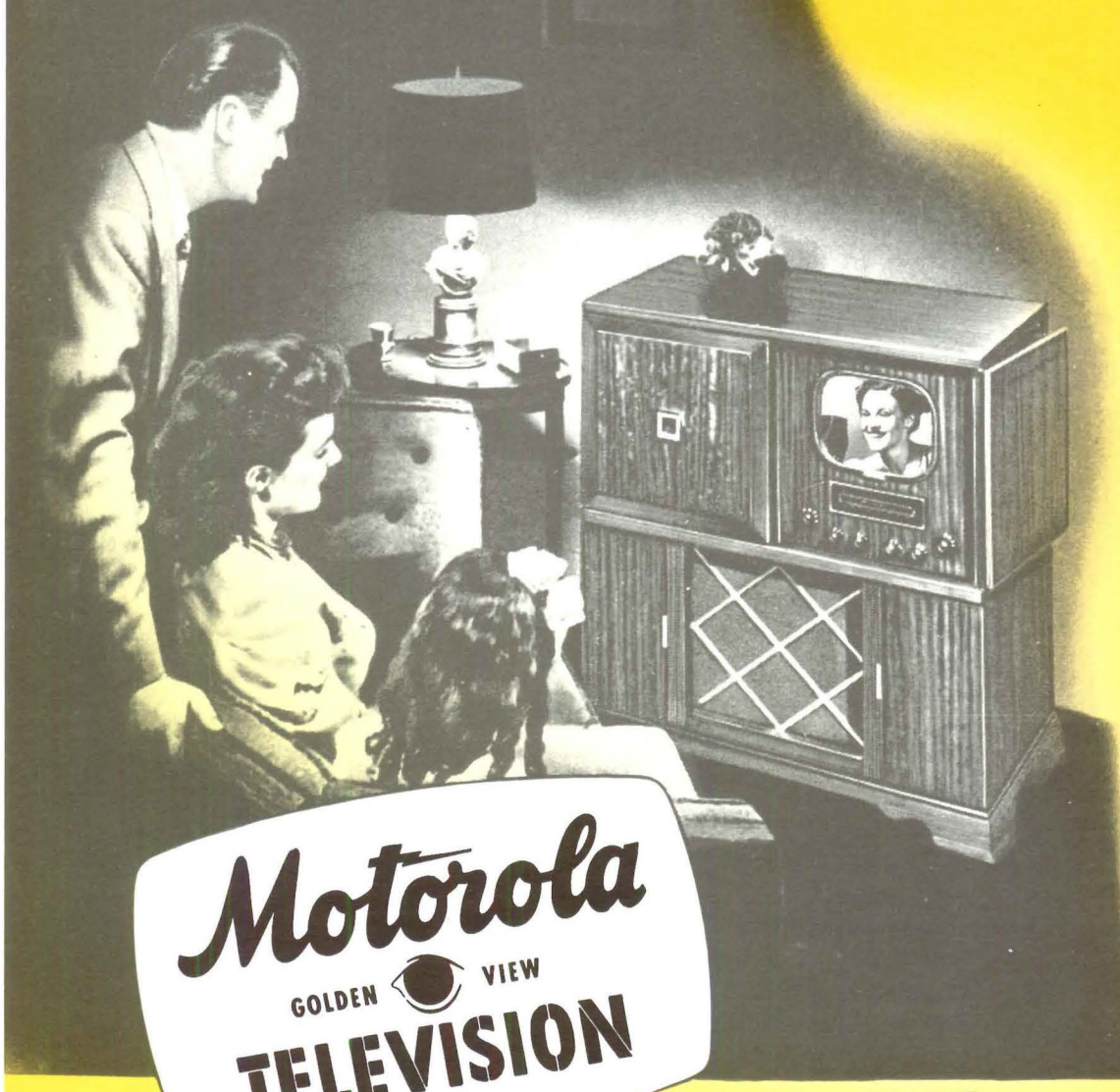

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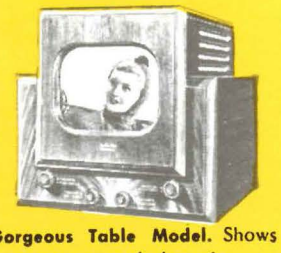

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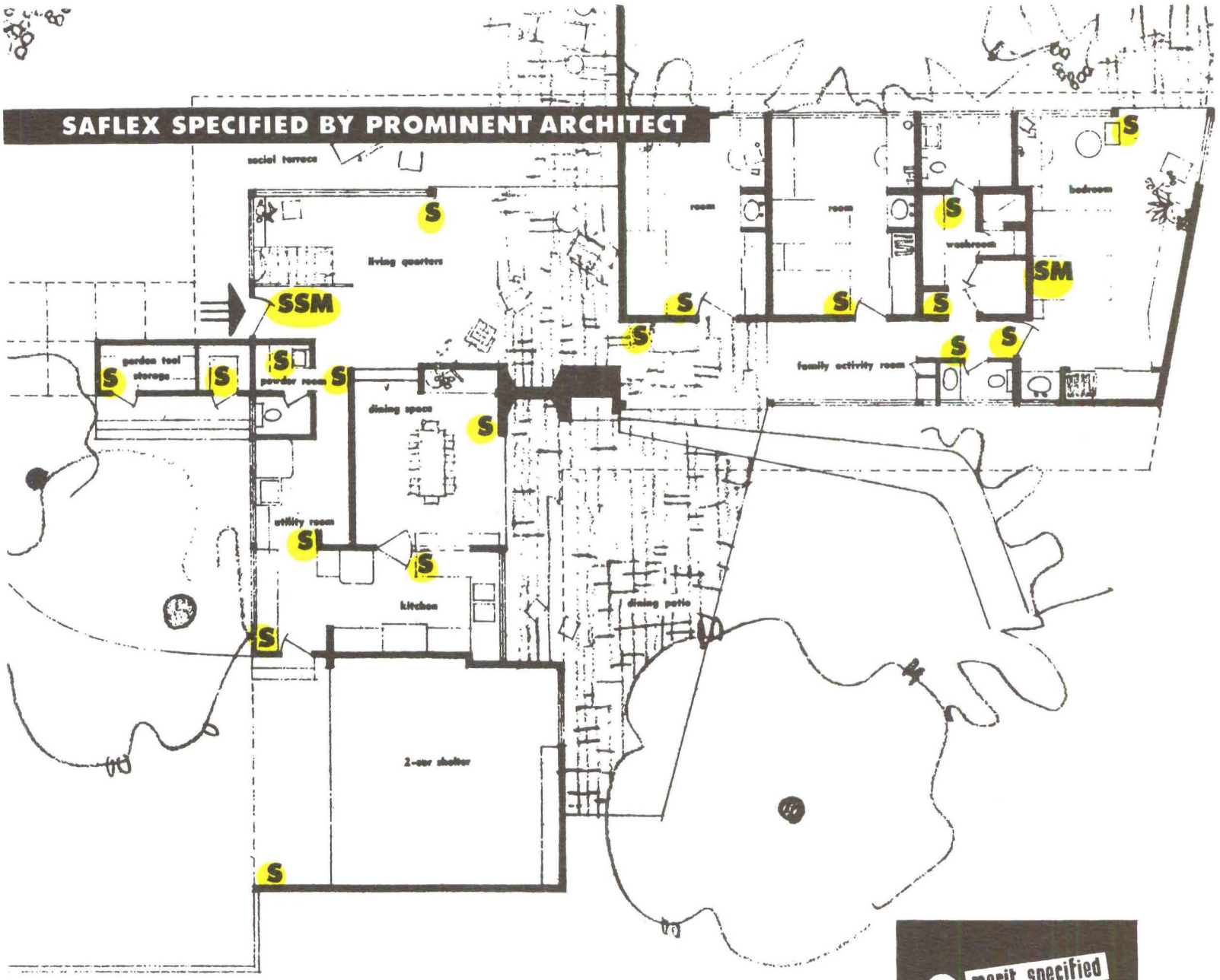

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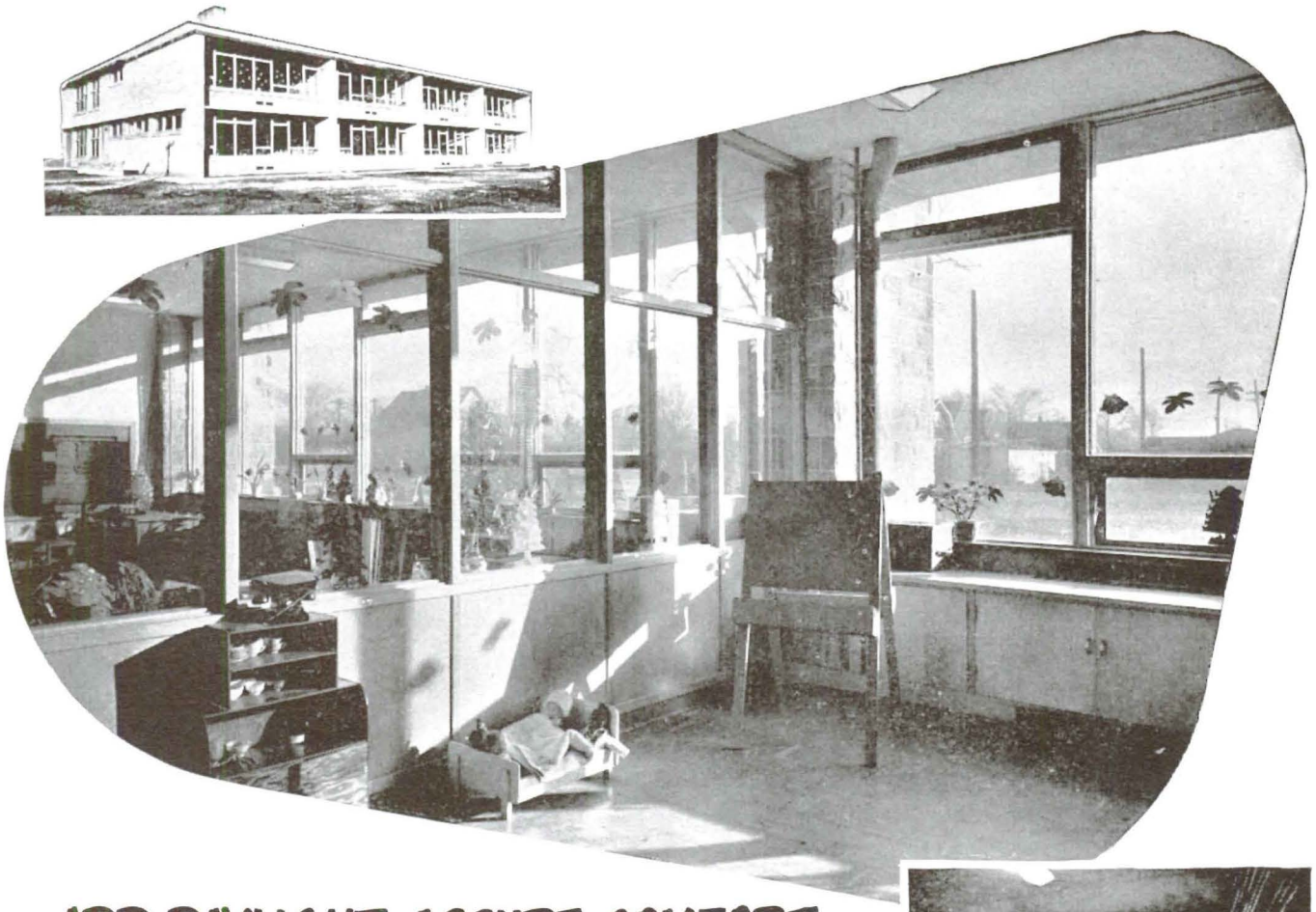

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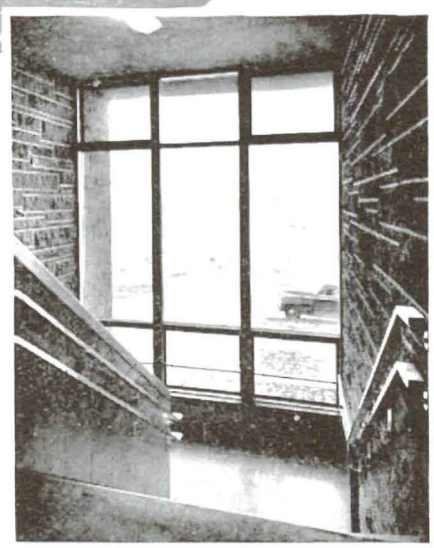

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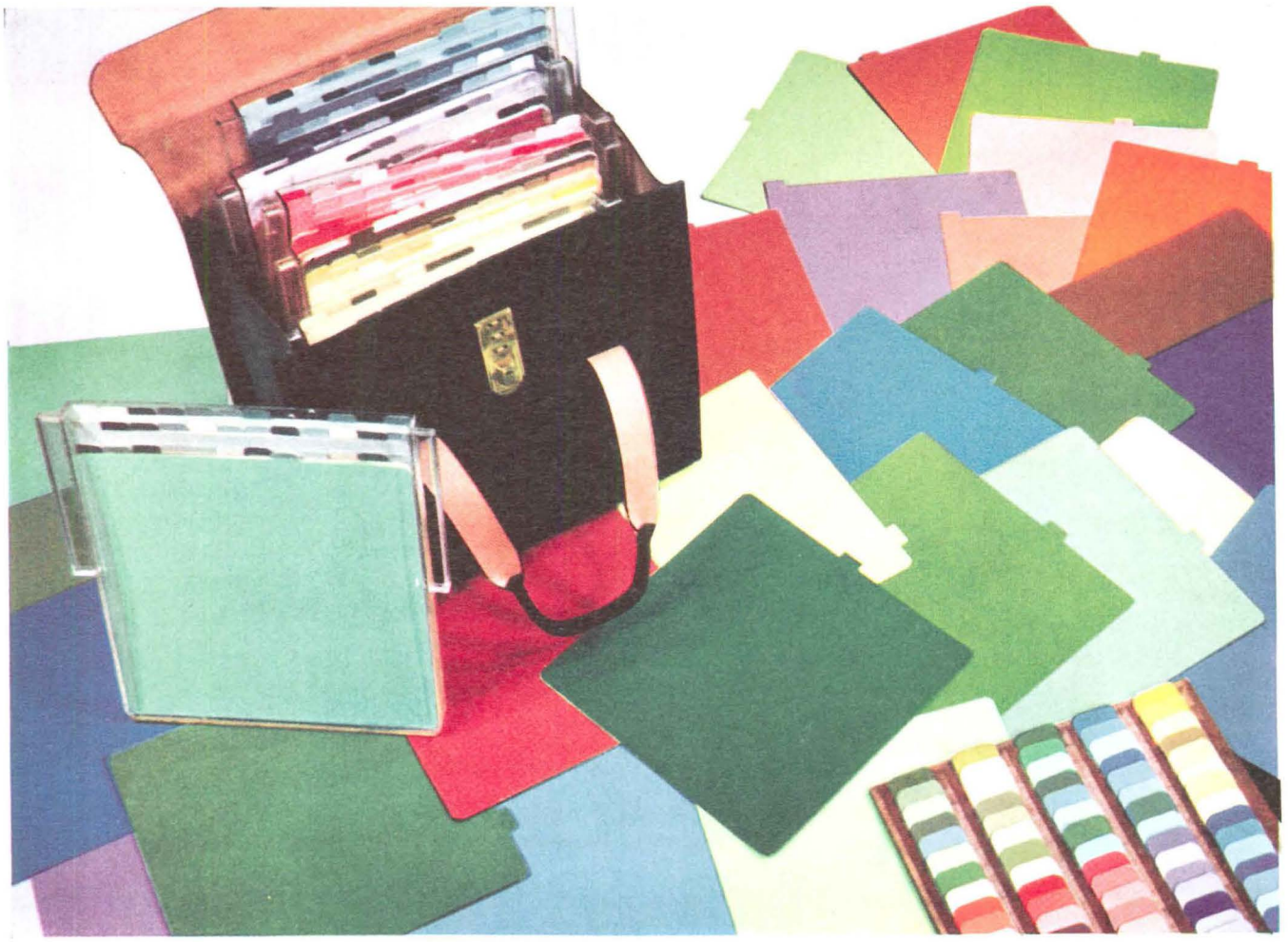

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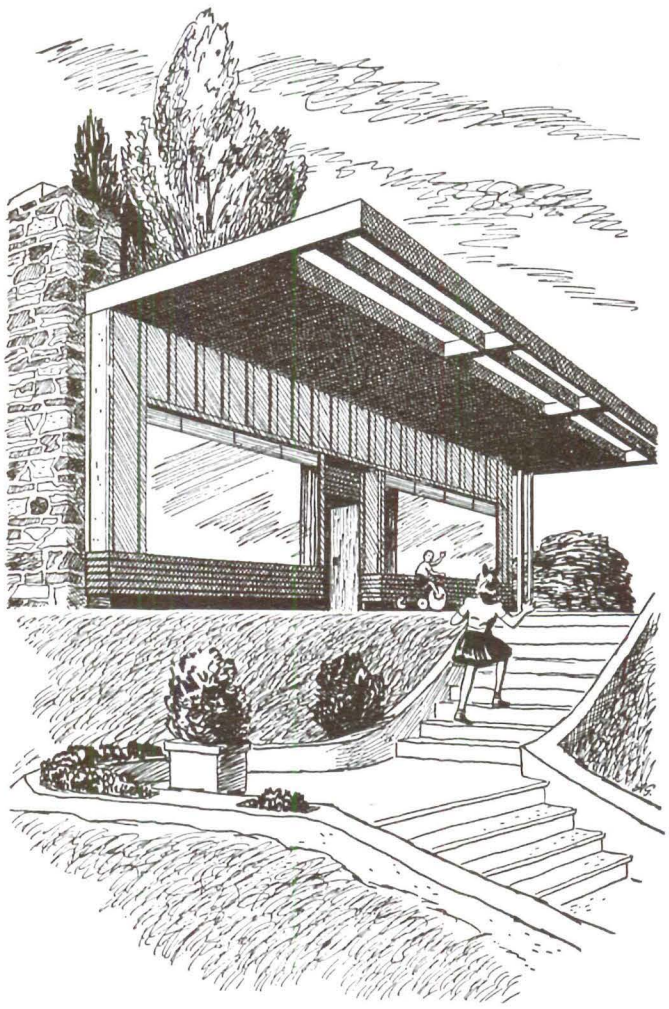

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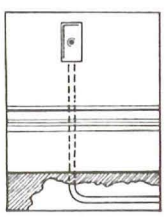

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ART

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ART COMMENTS FROM SAN FRANCISCO

In this complex world, psychological and especially emotional stability of the individual is often assisted by clarifying group discussion. Discussing art may seem secondary to the "doing," but theory and practice unite in art as in many other things created by man. Such activities as the CULTURAL CONFERENCE at the California Labor School in San Francisco, the recently completed WORKSHOP CONFERENCE-SYMPOSIA ON ART at the California College of Arts and Crafts and the Artist's Equity Association Conference: ART NOW in Woodstock, New York, are valuable as aids to the individual and to the progress of art as a whole.

As a participant in one of the symposia at the California College of Arts and Crafts, I shall try to relay some of the ideas and conclusions brought forward. Alexander Nepote, Dean of Faculty, indicated that the conference was the first of its kind ever held at the school. It was developed primarily to satisfy the immediate needs of the summer session students. The audience was augmented by the general public of the East Bay because of the timeliness of the program. Four scheduled meetings, a week apart, were concerned with esthetics, economic status of the artist, art techniques, education and related subjects.

Isabel Creed Hungerland presided over the first meeting: ESTHETICS-PLACE OF ART IN A WORLD OF CHANGE. Arthur Benson and Richard Kuhns, both connected with the Department of Philosophy at the University of California, were the two guest speakers. Arthur Benson's position may best be described in his own words: "Social criticism of art is both inevitable and justifiable, but recognition of this fact does not commit us to political control of art. To think that it does, is to make the undemocratic error of confusing criticism with coercion." He was opposed by Mr. Kuhns who insisted that political control was desirable in the realm of esthetics and theoretical concepts of art under certain conditions. At the same time he admitted that there can be "no satisfactory general rules for deciding which works to censure; each case must be decided individually." Benson replied that "censorship even when least obnoxious does more harm than good by preventing the criticism necessary for social progress."

Robert Brown, a faculty member of Arts and Crafts, was the third speaker. He brought up the question of the economic status of the artist. Mr. Brown asked: What can we do to spread art appreciation and understanding so that the general public will give more support to the artist in our society in the immediate future? Though no highly original solution was offered, it set the audience to a long and deep consideration of the problem.

CONTEMPORARY ART-TRENDS AND INTERPRETATION was the title for the symposium of the second evening. The panel of speakers consisted of two faculty members from the college and a guest artist, Stanley William Hayter. Informal discussion characterized this evening. The audience participated to a great degree. The liveliness was due, in no small measure, to Mr. Hayter's challenging remarks. Mr. Hayter said that although the contemporary artist has the benefit of a long tradition behind him, he should not revive parts of the tradition and recombine them intact. Rather, the contemporary artist should use tradition to create an entirely new thing expressing his own time. "We must use the past," Mr. Hayter said, "but not make facsimile copies of it."

The third evening, dealing with techniques, turned out to be stimulating and not the cut and dried affair that the title might suggest: TECHNIQUES—A NEW INTERPRETATION. Four faculty members from the college and I, as guest, participated. Alexander Nepote opened the discussion by pointing to our constantly changing attitude toward technique. He said that prior to this period a certain superficial slickness in painting constituted the meaning of technique. Tricks of the brush were considered good technique. In protest to this, there followed a period when the artists disregarded technique even when it meant good craftsmanship and hated its very name. However, now we seem to be in another phase. We have swung back to approving it—if it follows that in order to achieve a particular expression a certain quality in workmanship is necessary—if the means used convey an appropriateness to the expression. Such was the introduction by Nepote.

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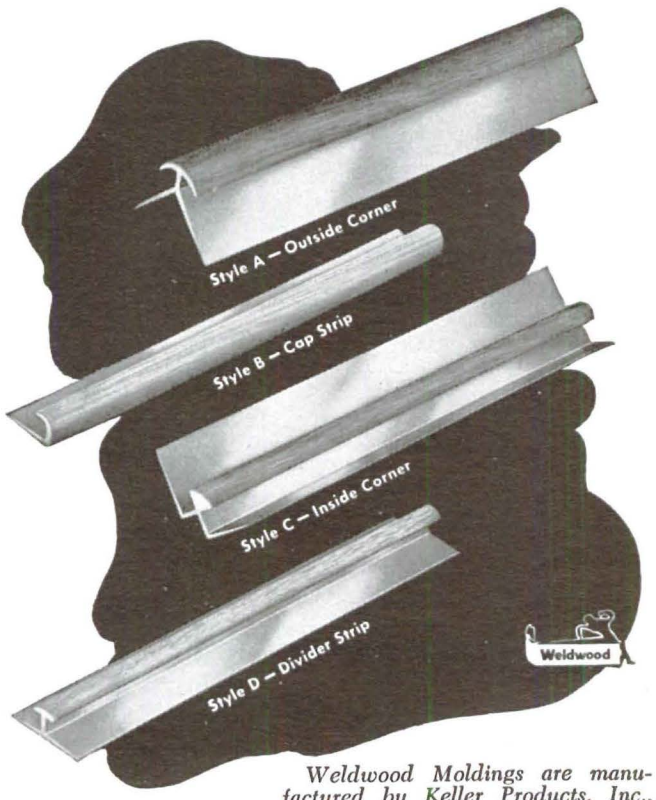

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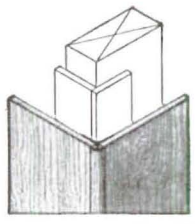

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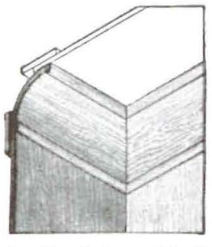
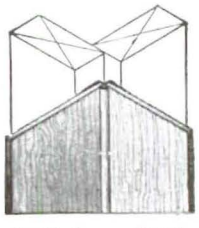
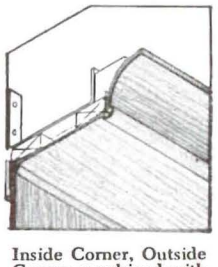


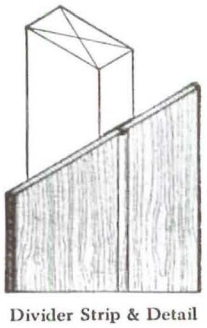
Divider Strip combined with Cove & Cap



Inside Corner Detail



Inside Corner, Outside Corner, combined with Cove — as light trough.



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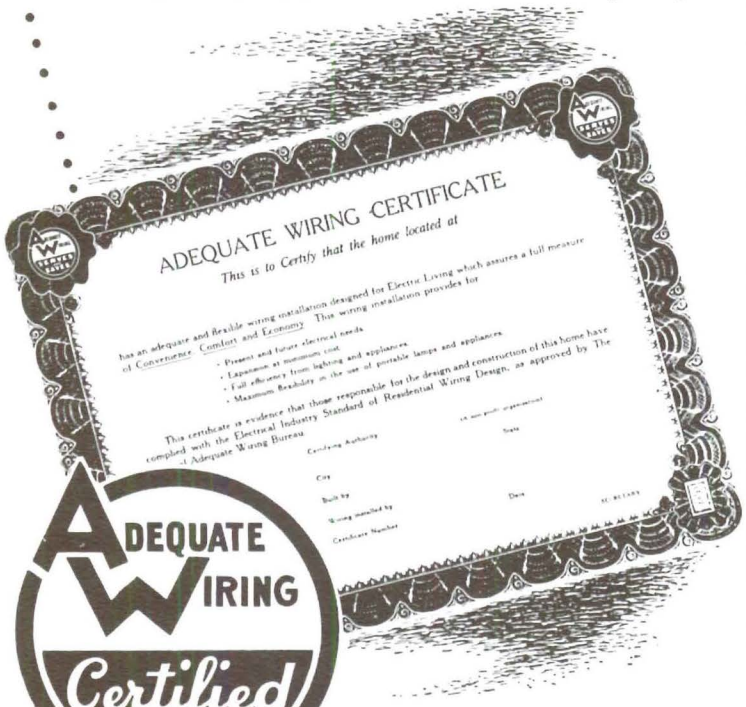

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Robert Brown briefly demonstrated the serigraph process of print making. Equipment, materials and finished prints helped to explain his words. The possibilities and limitations set forth made for interesting listening and provoked questions later. Next, Elah Hale Hays spoke at length on the use of magnesite in sculpture. She claimed that artists are workers; and that they must understand the materials with which they work. Differing from the preceding speakers, Hamilton Wolf, also a teacher at the College of Arts and Crafts, theoretically approached the problem of technique. "To keep in step with the visual and known phenomena of the world," he said, "the artist should be able to control the picture plane with a new technical grasp." He associated Einstein's concept of Simultaniety with the paintings of the cubists where the represented object is shown from many points of view, recomposed on the two-dimensional bounded plane of the picture surface.

To my mind, a work of art, taken as a whole, cannot be separated from basic human problems. Social usage of the work of art is one of the important factors determining its content, materials, method of execution and the intensity of its expression. Of course, there are other elements influencing the work such as the art tradition from the past, or the advancement of technology in each respective period. Works of art communicate drives, needs, hopes and ideas; yet communication is not the sole end. From a strong emotional impact to even a small delight there are effects. At times, works of art may arouse the faint-hearted to make another try, or they may inspire with confidence and hope those who need sustaining. The work of art serves to strengthen and clarify the doer-creator as well as the spectator.

ART EDUCATION—HIGH SCHOOL CURRICULUM was the title of the last group discussion. J. Halley Cox, Darwin Musselman, faculty members from the college, and Myrtie Gifford, Art Supervisor for the city of Berkeley, were the speakers. Mr. Musselman asked that a far deeper art experience be given to the students at the high school level. He said that it was a period when three-dimensional problems would be welcomed. Up to this time, the high school curriculum has been mainly concerned with "paper work," he explained. Therefore the majority of students would never have the plastic experience derived from sculpture, ceramics, metal work or furniture making, as their later specialized study usually neglected art—if, indeed, they should continue on to college.

Myrtie Gifford insisted that teachers should have mature personalities. She said that to be able to understand human beings was as important to a teacher as thorough subject knowledge. J. Halley Cox believed that teachers must know enough, and their sensibilities should be keen enough to enable them to properly evaluate the creative efforts of the students.

These symposia are likely to influence our thinking along a broader path than the material covered. In the United States the success of art teaching is proved by the thousands of artists and the ever-growing art-conscious public. Yet the artist is insecure. There is evidence of constructive though inadequate salves in the existence of such patrons of art as represented in the exhibitions of the La Tausca Third Annual Competition and the Encyclopedia Britannica Exhibition, both recently held at the de Young Memorial Museum. The Miller Collection at the California Palace of the Legion of Honor is also a case in point. It goes without saying that this exhibiting, awarding of prizes and purchasing for collections touch a pitifully small number of artists. Thousands of good, worthy, talented people suffer neglect. The facts that there is an ever increasing number of these collections, both public and private, and that there is a broadening of an esthetically aware public, give the future a somewhat brighter aspect.

If the artist were to be secure in society, he probably would be a member of a highly developed culture. In our time, many kinds of institutions, other than educational ones, can contribute to the raising of the cultural level. When an individual is encouraged to explore his own instincts and choose from alternatives presented to him it would seem to persuade growth. In regard to this, W. P. Fuller & Company, in commissioning Elizabeth Banning to organize a color vocabulary capable of fitting into the grammar of anyone's architectural needs, did a public service. Her 96 "color chips" out of 12 deep, pure colors, approved as architectural by architects, decorators and fabric designers, may be modified in value, hue and degree of saturation into hundreds of "tints, shades and intermixes . . . by adding simple proportions of black, white and umber." On the back of each color chip is the mixing formula.

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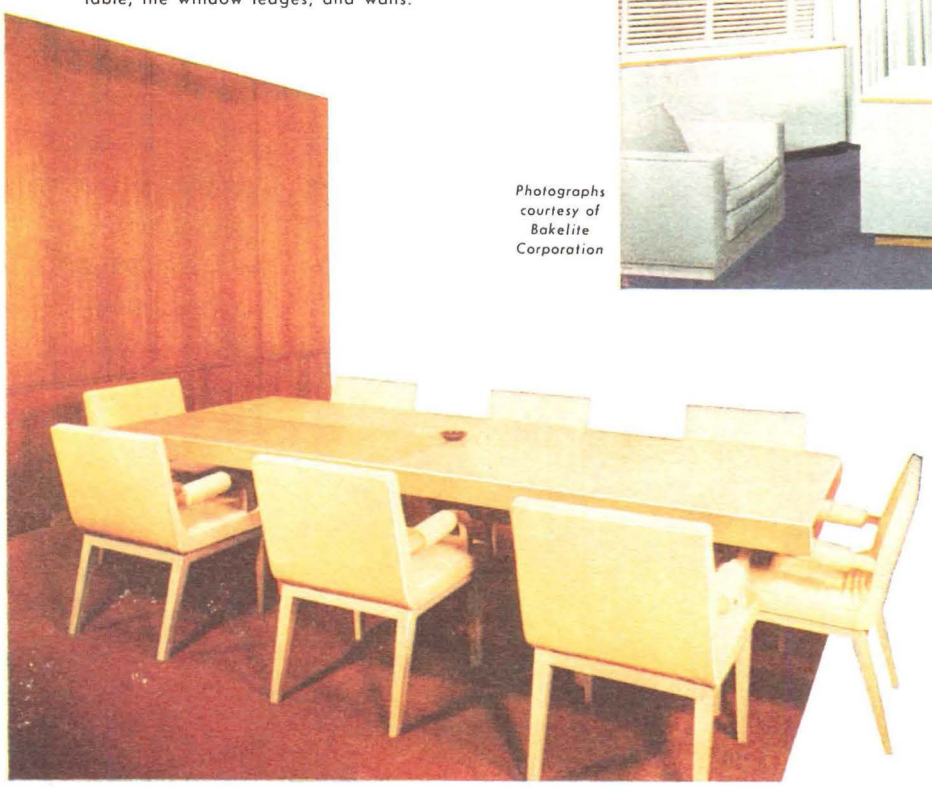

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BOOKS

JOHN A. WRIGHT

THE NEGRO GHETTO by Robert C. Weaver—Harcourt, Brace and Company . . . $3.75—Dr. Robert C. Weaver's book, THE NEGRO GHETTO, is a practical survey of the growing Negro populations in our metropolitan centers north and west of the Mason-Dixon Line. To prepare the reader with the background of the present-day Negro living condition crisis, Dr. Weaver traces the early history of the "black migration" from the south. So long as there was no general housing shortage, the Negro encountered little, if any, racial discrimination. Negroes moved into the rundown neighborhoods of the cities, and some of the wealthier were able to buy homes in the comfortable residential areas. However, as they came in greater numbers to the cities, race riots broke out. As Dr. Weaver makes clear, the fundamental reason for race riots, whether in 1880 or 1948, is lack of adequate housing facilities for all people. The Negro, unlike the immigrants who poured into the cities at the turn of the century, was unable to better himself economically as a class and leave the slum areas for the more desirable residential areas. By 1912 the Black Belts in the north were firmly established. As more Negroes came from the south, these congested areas were forced to extend beyond the prescribed boundaries. The result was a series of riots which grew to such proportions that, in 1919 alone, there were twenty-six in the major cities of the north.

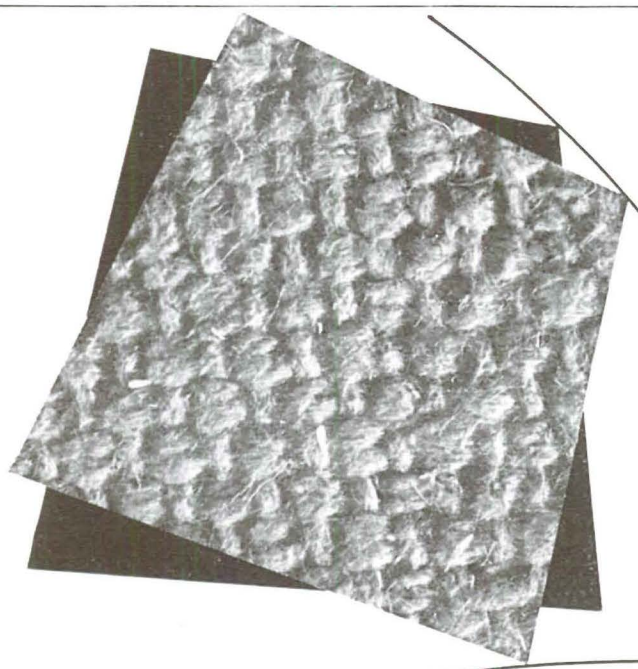
Dr. Weaver has taken great care to present the problem factually, and, while prejudice is high on his list as one of the major reasons for the deplorable living conditions accorded the Negroes, the more practical aspect of the problem is the confined space allotted them in our cities. Dr. Weaver has shown that in the new, large housing projects white and Negro families are living peaceably and without untoward incidents. In such housing projects, when the non-segregation policy is established before rentals are started, there are no racial troubles. The author has documented the book with twenty pages of reference source material, and the statistics, charts and graphs he uses are from city, state, and federal government sources.

An authority on his subject, Dr. Weaver has been Advisor on Negro Affairs in the Department of the Interior; Consultant, Housing Division, P.W.A.; Special Assistant to the Administrator on Race Relations, U. S. Housing Authority; Chief of the Negro Employment and Training Branch, Labor Division, O.P.M., W.P.B.; and the Executive Director of the Mayor's Committee on Race Relations in Chicago. Dr. Weaver also prepared the socio-economic memorandum used in the arguments before the U. S. Supreme Court challenging the validity of restrictive covenants.

The now-historic decision, that such restrictions are illegal, however, has only super-imposed a new pattern on a very complex and deeply rooted problem. The crisis, the author feels, can be averted by adequate housing. There has been progress made in that direction, Dr. Weaver points out, but not on a large enough scale to ease the tension and conflict manifesting itself throughout the nation.

By 1925 the real estate operators, financial institutions, and title companies began enforcing race restrictions. This was never effective in areas bordering Negro sections. Property was sold to them at exhorbitant prices, and, because many of the Negro people were able to buy, the direction of spread of the Negro districts was often unpredictable, despite the pressure brought to bear by various organizations. In New York City, where expansion is virtually impossible, 250,000 Negroes lived in an area of 203 blocks in 1939. One-tenth of Manhattan's population was living in less than one-sixteenth of a borough. A single block in Harlem had a population of 3,871 people and was considered, "the most crowded dwelling section in the world." By 1940 the population grew to 290,000, yet, of the 94 health centers of that city, 15 accommodated 90% of the Negroes.

Negro population expands through the sheer force of its high concentration. It bursts its seams, as it were, and the over-flow starts a series of race riots and land value inflation. Without some sort



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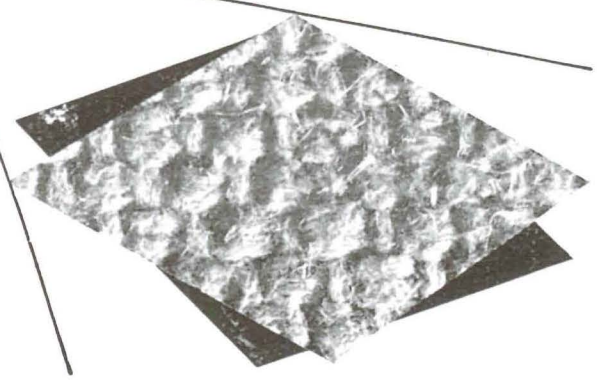

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of City Planning, no city can successfully meet the challenge of the growing Negro population. In Los Angeles from 1940 to 1944 the Negro population increased 78%. From 1940 to 1946 the increase of whites in Los Angeles was 17.7% as compared to the Negro 108%. "Except Los Angeles, no city on the West Coast had an appreciable Negro settlement prior to the influx of large numbers during World War II." In citing the housing projects, Aliso Village and Hacienda Village, which had no segregation policy, "The Los Angeles City Authority's policy of non-discrimination and non-segregation has been reasonably successful. Its experience indicates that such a policy inaugurated at the time of initial occupancy and followed consistently, does work. Integration of varied racial and inter-cultural groups living in developments has been accepted by both residents and the community. Again it should be stressed that integration cannot be developed without full community participation.

"As of June 1947, the Los Angeles Housing Authority operated thirty-four low rental projects, housing 12,602 tenants. 27.7% were Negroes—in nine projects there were no Negroes, and three of those nine were war projects and reflected discrimination in employment in the firms from which the workers were drawn, or they followed the racial policy of the Navy at the time of initial tenant selection. The racial policy now announced by the Authority was facilitated by the lease which states, 'It is expressly agreed that this lease shall be subject to immediate termination for any disturbance caused, aided, or abetted by Occupant, including disturbances based on racial intolerance.' "

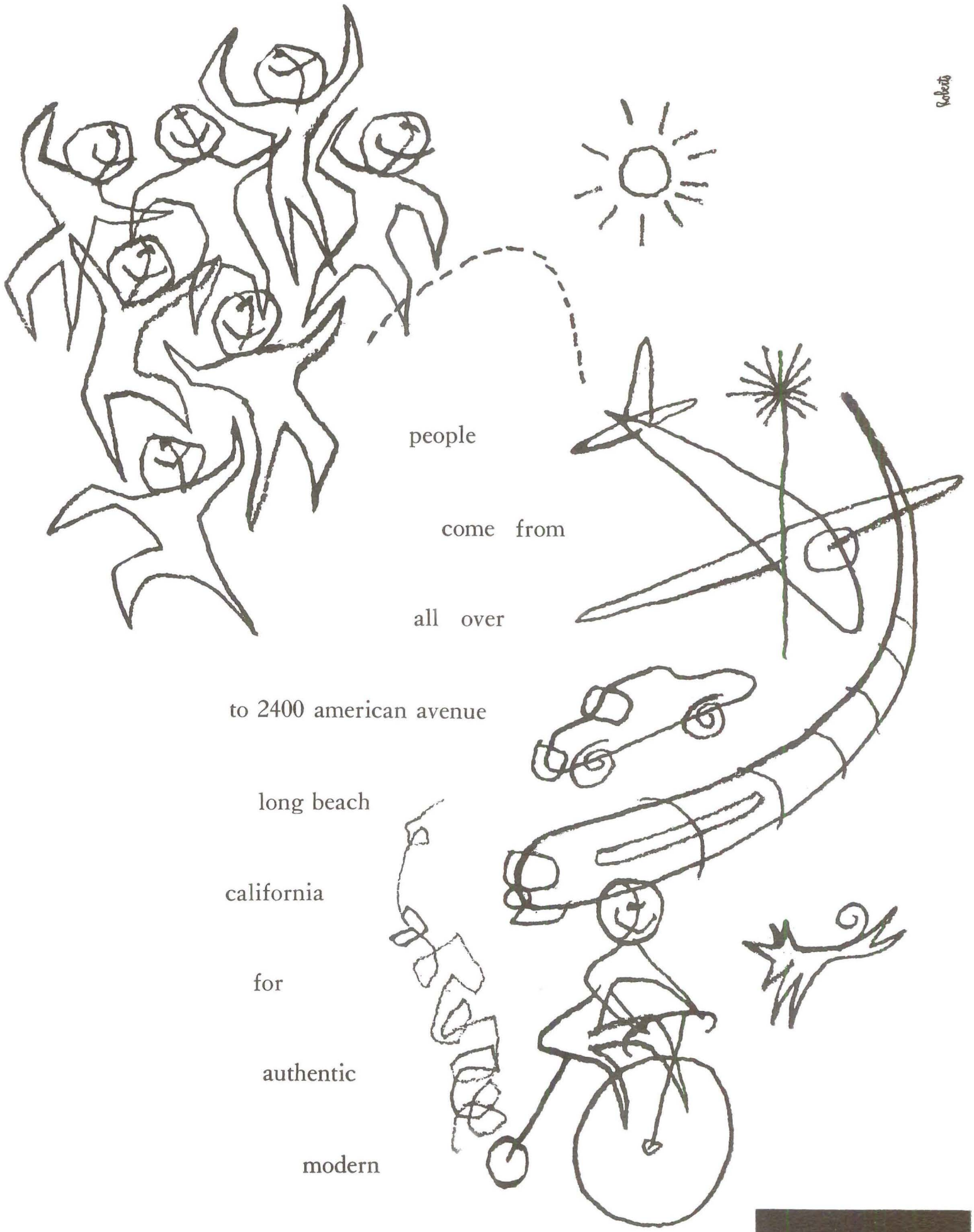
What Dr. Weaver has accomplished successfully in this book is bringing into sharper perspective the Negro and his relation to the social and economic problems of our larger cities. The slums and blight areas of the metropolitan centers comprise 20% of total area, yet they house a third of the population. In 1940 they provided 6% of the municipal revenue, but it cost the cities 45% to maintain them. In a city the size of Newark, New Jersey, the cost of such slums for fire and police protection, medication, etc., is fourteen million dollars annually.

In Los Angeles the City Planning Commission compared the blight areas with the non-blight areas and found: the former contained 26.8 persons for each 20.6 in the latter areas. The average rentals in the areas of blight was $23.50 per month as compared to $37.50 in other sections. Of per-capita revenue, the blight areas provided 62% less than the non-blight. In the slums incidence of tuberculosis was six times higher, disease seven times higher, and fire alarms were twice as many as in the non-blight sections.

While Negro housing is the author's primary concern, it is impossible for him to deal only with that phase of the Negro social pattern. As he says, the restrictions placed upon the Negro have created a psychological problem which must be understood first before an adequate solution in living conditions can be worked out successfully. We have failed most in our acceptance of democracy as a generality. As a consequence, we overlook minority injustices until they are forced upon us. The general history of the mistreatment of Negroes is repeated in this book; however, it is free from the usual bitterness and wholesale bias. The validity and the sincerety with which Dr. Weaver presents the case makes THE NEGRO GHETTO one of the most important contributions to the wider understanding of a critical subject, and he has given a sound solution for the present-day dilemma.

"Segregated people in a nation that professes to be a democracy become a frustrated people. Those who segregate others soon become frightened, insecure people forced to accept and invent prejudice to justify their actions. They become hypocrites who either close their eyes to the stark reality or invent slogans to hide the fundamental issues. The master classes, no less than the subjected, become victims of the system. Community and individual development, full employment, real political freedom, preservation of civil rights for all ethnic groups (including the majority), and effective public education all suffer because of basic influence of residential segregation—national unity is seriously threatened."

As a nation we do not realize the full extent of segregation and its general acceptance. An example of international embarrassment cited in the book occurred when the United Nations at-



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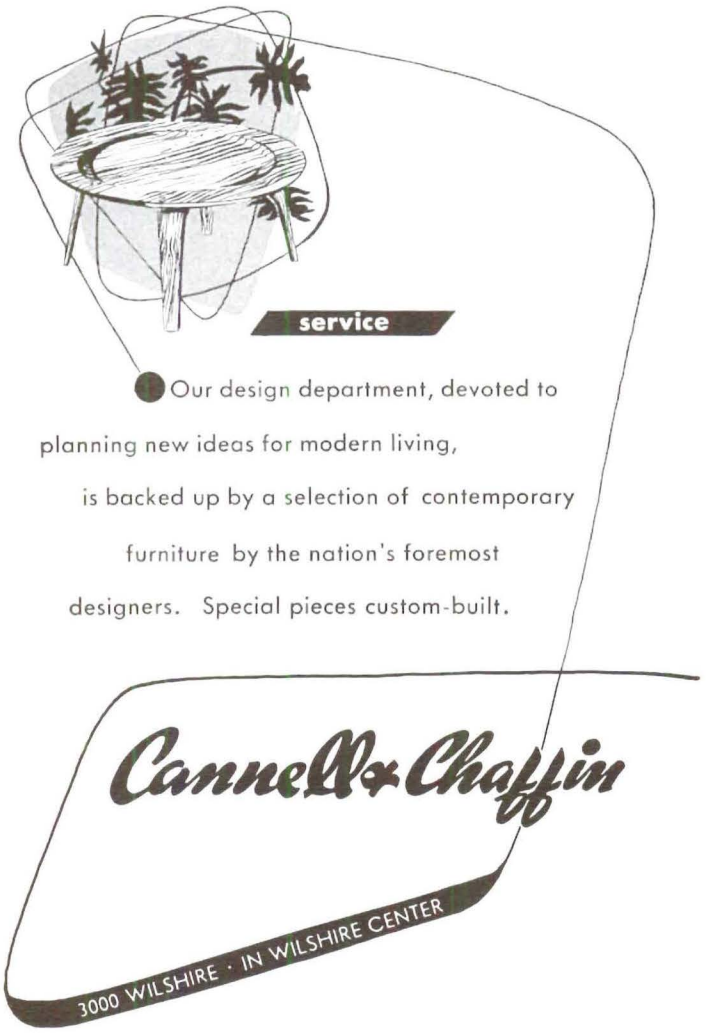

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tempted to rent six hundred units in the New York Peter Cooper Village directly from the Metropolitan Life Insurance Company which built it. Negotiations stalled, and the secretary general of the United Nations stated in April, 1947, "We hope that no such discrimination will develop, since, naturally, the United Nations could not be a party to a practice contrary to the United Nations Charter." The book adds, "The United Nations proved no match for the economically powerful Metropolitan Life Insurance Company, and the latter won the right under a contract with the United Nations to select "desirable' tenants, despite the fact that the United Nations pays 25% of the staff members' rent."

The New York Post, on July 18, 1947, commented: "In a way, this defeat in the early stages of the U.N.'s history could serve a useful purpose. It demonstrates that it takes more than an eight million dollar gift from a Rockefeller or a blueprint by Le Corbusier to build a working monument to peace."

In a year when Civil Rights have become a national issue, THE NEGRO GHETTO will give the reader a calm analysis and a greater understanding of the problems at hand.

MUSIC

PETER YATES

Some time ago I accepted the invitation of one of the many cultural offshoots of the American-Russian Institute to lend my name as a sponsor to an activity for the interchange of American and Soviet music. In my letter of acceptance I remarked that I was doing this, not with the thought that Russian music needs any encouragement in this country, where it has been doing very well for itself during the last forty-five years, but in the remote hope that some reciprocal activity might be stirred up by the agency for the dissemination in Russia of American music. Culturally naive, one might call me.

A local newspaper took the hook, threshed about on its front page to the great advertisement of the little people—if I may borrow a term from folklore—who, as one reads about them in the newspapers, often seem to have everyone but the publisher on their side, and printed my letter of acceptance, with a cut version of my remarks concerning the newspaper's policy, in the letters column, headlined: YATES EXPLAINS SPONSORSHIP. As a matter of fact, I had explained nothing: writing directly to the publisher I told him that the distortion of this front-page news item was dishonest, coercive, missed libel by a mite's worth of qualification, and as propaganda was ridiculous. It made out the little people to be, not elves who stir up the kitchen in the dark, but giants whose mighty cloud-bastions overtop the mansions of our fearful industrialists.

Since then I have heard nothing from anybody. Nobody appears to have observed the item on the front page. Only one person that I know of read the letters column. If I am still a sponsor, my name has not been used. I have not heard from Tenney, Thomas, or Hoover. Like the man who tries to get himself arrested I seem to meet with a general indulgence. But dwelling occasionally on the matter in my own pure conscience, I have come to some conclusions.

In the first place, Russian music does not need to be propagandized in this country by the American-Russian Institute or by anybody else. The gaseous body of its popularity far exceeds the specific gravity of its content. With a few famous exceptions, Russian music is deliberately conceived as concert furniture, surfaced with carefully applied veneer and upholstery and containing nothing. Its expressive consistency reveals a superior sort of craftsman whose knowledge of the world is restricted to his own emotional attitudes. Compared with Russian literature the inferiority of Russian music is patent. It was not Tolstoy but his devoted, conservative, hysterical wife who became enraptured with Russian music.

Because it is concert furniture, Russian music always sounds well in public. The untrained listener, who does not have to get inside it, can see all around It. No music so well shows off tonal virtuosity as a Rubinstein piano concerto: it shows nothing else. A Rachmaninoff concerto is the quintessence of refined technical exhibitionism with the least possible requirement of musicianship. A

symphonic piece by Rimsky-Korsakov is the same thing for orchestra. Within this general framework Miaskowsky, Medtner, Prokofieff, and Shostakovich set off eclectic attitudes. For the amateur who likes to spend a good deal of his time with music, these composers are poor companions, dull bores whose few topics of conversation soon wear out. The character of Evelyn Waugh's novel, who is constrained to pass the remainder of his life in the Brazilian jungle reading the novels of Dickens to a mad oppressor at the point of a gun, is less badly off than if he were to be confined with Tchaikovsky's music under the same circumstances. The American public listener adheres to the demonstrative Russians; the private listener prefers Mozart or Bach.

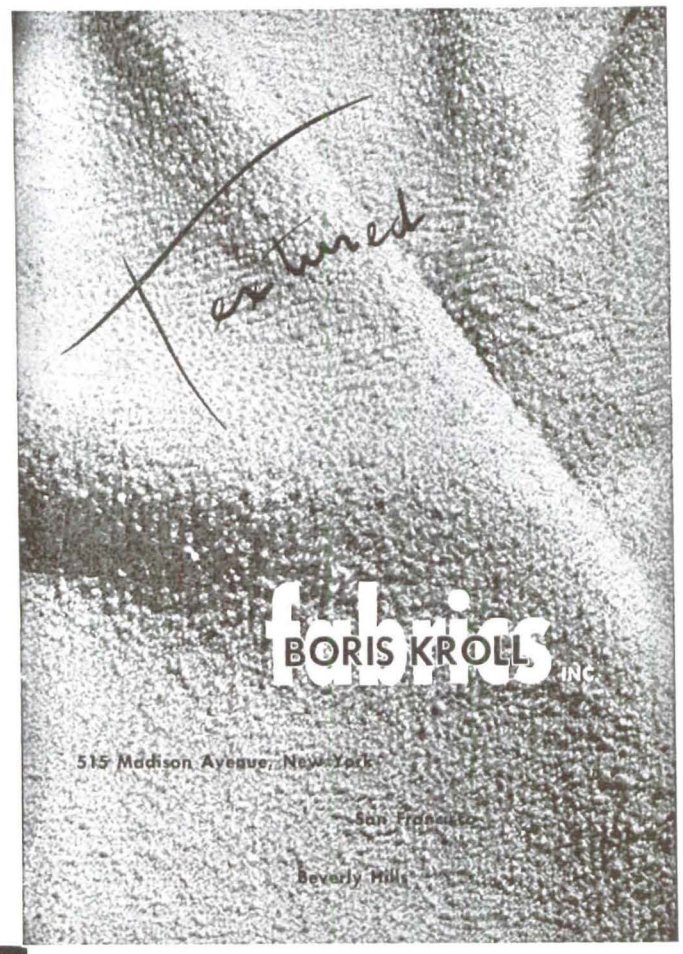
Admittedly the best works of Mussorgsky transcend this psychological impediment. Shostakovich seems to have been well on his way to outgrow the splendid natural eclecticism of his youth, the First Symphony and the piano Preludes, when the Soviet system, like the mad oppressor with the gun, told him to stay exactly where he was. In consequence his Fifth and Sixth Symphonies begin with examples of this potential maturity and fall over backwards into blatant, noisy emptiness. After the retrogressive Seventh and Eighth Symphonies, which show little more than the inability of a creatively frustrated composer to stop writing notes, the Ninth Symphony turns out amusingly, raucously scurrilous. What was thought in this country to exemplify wit did not deceive the Soviet heirarchy. The heirarchy does not care for wit at its expense. This same concealed subversiveness of a rare creative intelligence then retreated into irony by writing a Quartet, the third, that within an appearance of conformity internally chews the very vitals of its rage.

It is significant that Shostakovich, who several years ago was slated for a tour of the United States, has been allowed outside his country no further than Finland, as if the Soviety heirarchy fears that, once allowed his freedom, he might not come back. If the American-Russian Institute wishes to make one gesture that would improve musical relations between this country and Russia, it should make every effort, publicly, to bring Shostakovich for a season to this country, where as guest conductor he could have his choice of orchestras. Of course he might not go back. So much for the negatives in regard to Russian music—and even to utter so many negatives in regard to anything Russian is still, in this country, to risk violent criticism, if only because most intelligent Americans violently resent anything suggestive of Red-baiting and are suffering severe allergic disorders from the present propaganda smog.

What are the positives? Russian music is popular because, at its best, it is large, well veneered and upholstered, grateful to perform. It directly conveys emotion to the listener—relatively superficial but obviously emotion. It is written with authority and with assurance, in definite expectation that it will be performed. One does not read of poverty-stricken composers in Russia, whether natives or immigrants. The exceptional instance of Mussorgsky was the result of an exceptional non-conformist personality, who contrived to remain poor in spite of everyone's desire to help. If in Russia at the present time the price of musical acceptance is conformity, the issue is plainly stated.

Let us consider the American alternatives. An American composer can have authority and assurance only by a desperate recourse to the isolation of his spirit. He must travel about the country selling his new works, receiving small sympathy from impresarios and none from his government. Vast fortunes are poured into music in the United States; the highest fees in history are paid to soloists, regardless of origin or musicianship; ten thousand dollars in a lump was sent to Russia by American capitalists for the honor of a first performance of one work by Shostakovich. If one some rare occasion a large sum of money is offered in this country as the prize for a new composition, the money will be paid, but chances are small that the new work will be admitted to the regular repertory even of the performing group that commissioned it. When did anyone last hear Bloch's prizewinning **America** played?

There was a time when Russian curiosity stimulated in that country some performances of American music. Here is a fragment from a Russian paper, 1930, reprinted in the Russian daily, **Russky Galos**, New York: "Among the modern American composers—conspicuous not for their success, but for the inner qualities of their work,



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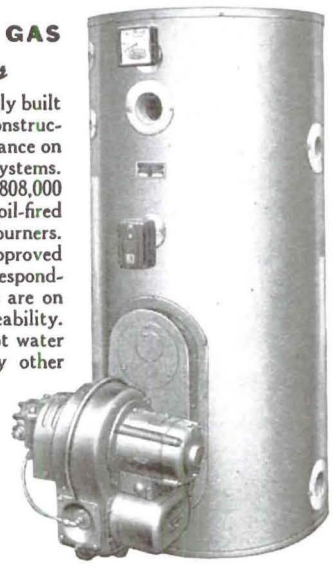

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must be mentioned Charles Ives and Carl Ruggles. Both are natives of New England, both have the characteristics of old American staunchness and an honest attitude toward their work." And from the **Sovietskaya Musika**, Moscow, 1934: "After MacDowell, Ives is undoubtedly the brightest figure on the American musical horizon."

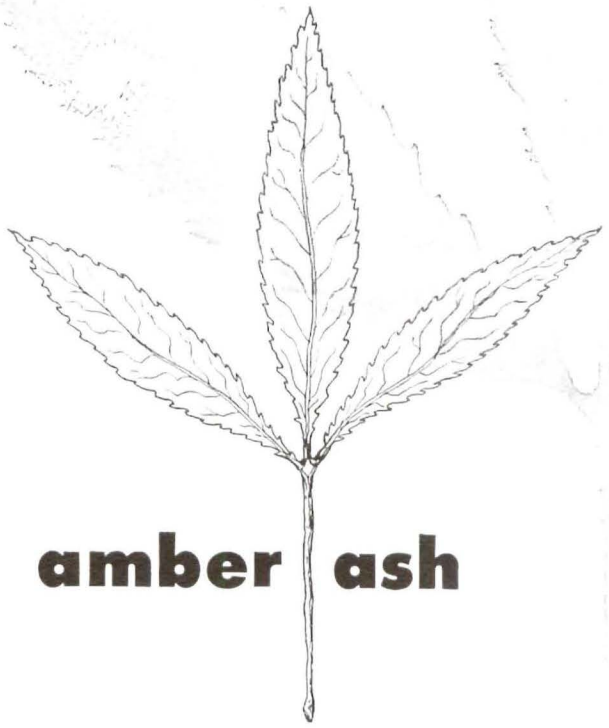
Or from Hamburg, Germany 1933: "In Ives and Ruggles one finds a strong, high-moving sentiment free from the banalities of better known works. This concert is the first indication that America has anything to offer in music, except imitations."

Thus America has a style; that style is recognized abroad. It is recognized in America by a handful of so-called "intellectuals" who have made the effort to find it. But does the American public know this style or have any but the most occasional chance to come in contact with it? Does an American audience receive a major American composition with the sympathetic feeling that it is their own, that any significant piece of American music must speak for themselves? If the American work is eclectic or derivative, the critic and the informed public usually consider that fact sufficient reason to dismiss it, though its chance of remaining in the repertory is better than if it were not eclectic and derivative. If the American work is not eclective, if it is as genuinely American as the best of Ives, Harris, even Copland; it will have to sell its soul to the ballet or the motion pictures before it will receive recognition.

The consequences of this attitude have been far more disastrous to American music than a temporary period of governmental interference will be to Russian music. Ives and Ruggles, fighting out their battles in private, must write like deaf Beethoven without his years of experience in hearing his earlier works read. If this restriction has made Ives by far the most original creative spirit of the century, it has imposed upon his workmanship many handicaps that could have been removed after a few rehearsals and performances. But the composing career of Ives had ended before his works began to be, ever so slightly, played. Ruggles, naturally slow to produce, has been cramped by lack of interest: the total of his published music would not make an evening concert. Harris, a natural salesman, has been forced to a salesman's shifts, and his work distorted by it. The fortunate American composer becomes a teacher or a critic, like Sessions, Piston, Thomson, Harrison, Bacon, fighting with every resource of his spirit to avoid becoming also a pedant or a hack.

In Russia, Russian music is not the exclusive diet, but it has been a large part of the concert repertory for a hundred years. Every Russian composer begins with Glinka-worship. In America, American music is regarded with suspicion and distrust. Orchestra managements list the number of partially rehearsed American scraps they have flung to the audience in a season, as though it were a virtue. American music is more foreign to the American audience than that of England, France, Germany, Austria, Czecho-Slovakia, Russia, or Finland, and possibly Brazil. Our chief folk-artist of the Twentieth Century is the non-indigenous George Gershwin, whose music emerges from the cosmopolitanism of our largest cities. Gershwin, at least, was the only composer who has been able to write a fair imitation of an indigenous American subject, **Porgy and Bess**, and get it played. Even **Show Boat** and **Oklahoma**, in the popular field, are products of the same cosmopolitan transliteration of the American theme.

Whoever has suffered the dubious pleasure of presenting a concert entirely of American music to an audience half the size of the regular attendance—and this is the usual experience—either gives up the idea and conforms to this outward expression of American cultural self-consciousness—if you like, call it snobbishness—or he gets fighting mad. His feelings are not improved when in talking with members of the audience—those who did come: and they are hypercritical—he finds that it has no desire to change its attitude. Whatever the natural urges are that make an Englishman, nowadays, a Frenchman, a German, an Austrian, a Czech, a Russian, a Finn, possibly a Brazilian, ineradicably a little bit chauvinistic about the importance of his native music, they do not operate here. The ordinary American is not proud of American music, does not wish to be, and to tell the truth is proud of the fact. He knows that Beethoven is better. He knows that Rachmaninoff is better plush.



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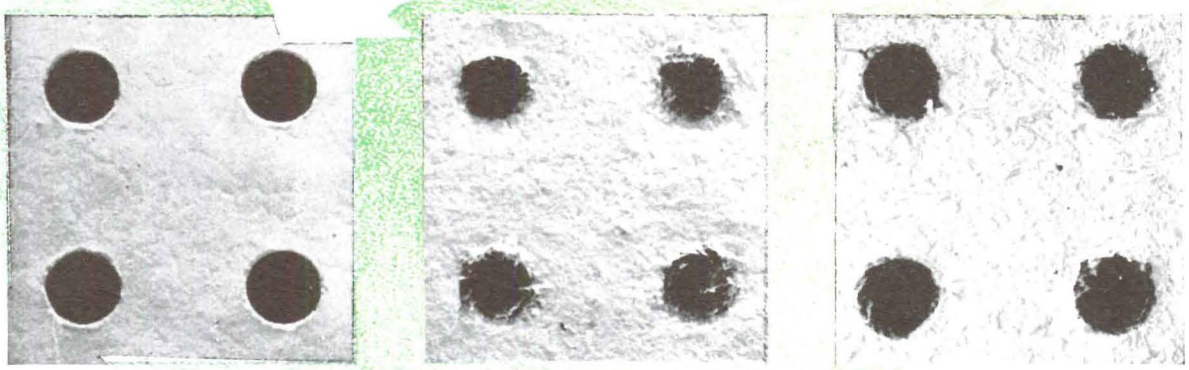

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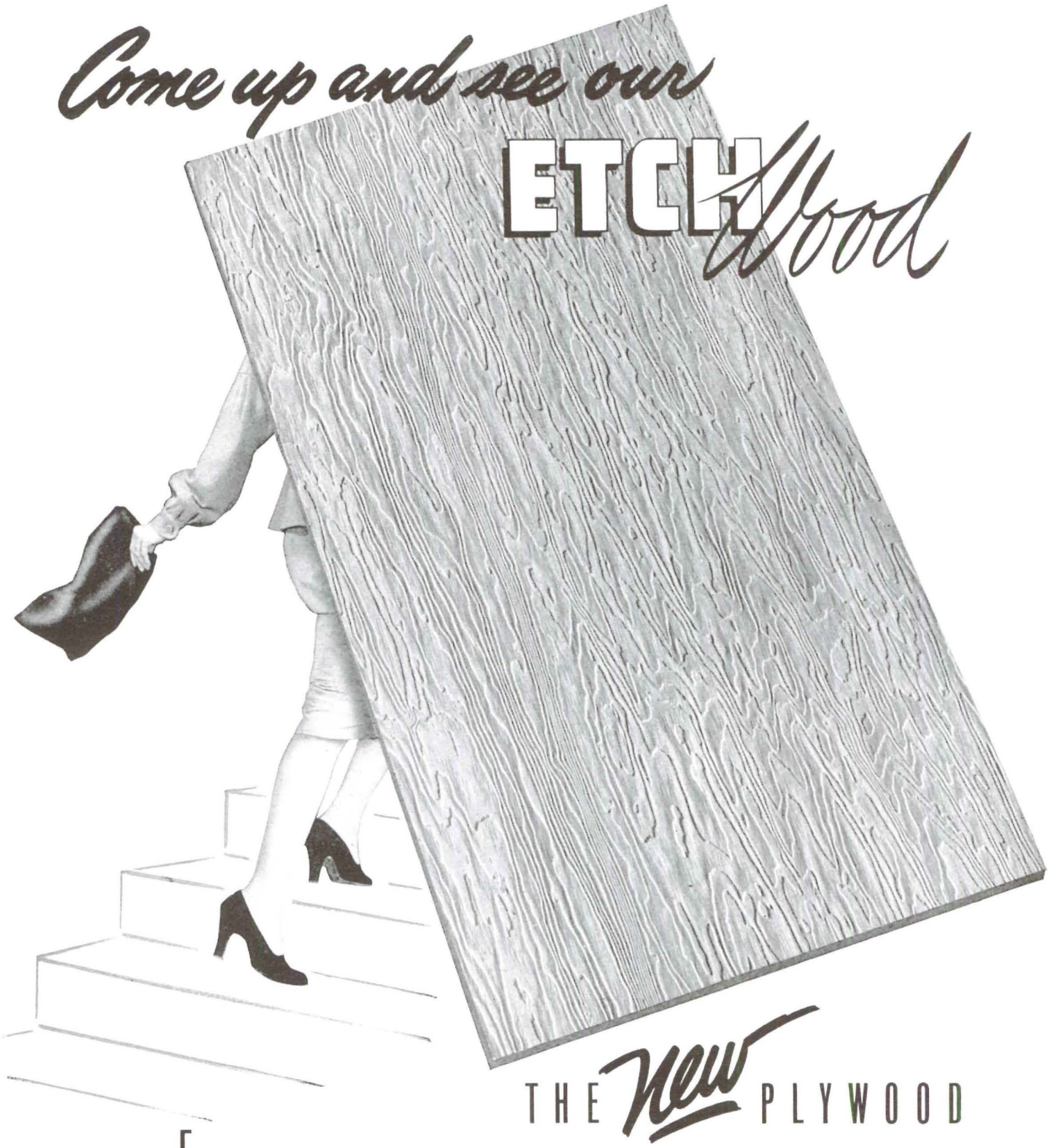

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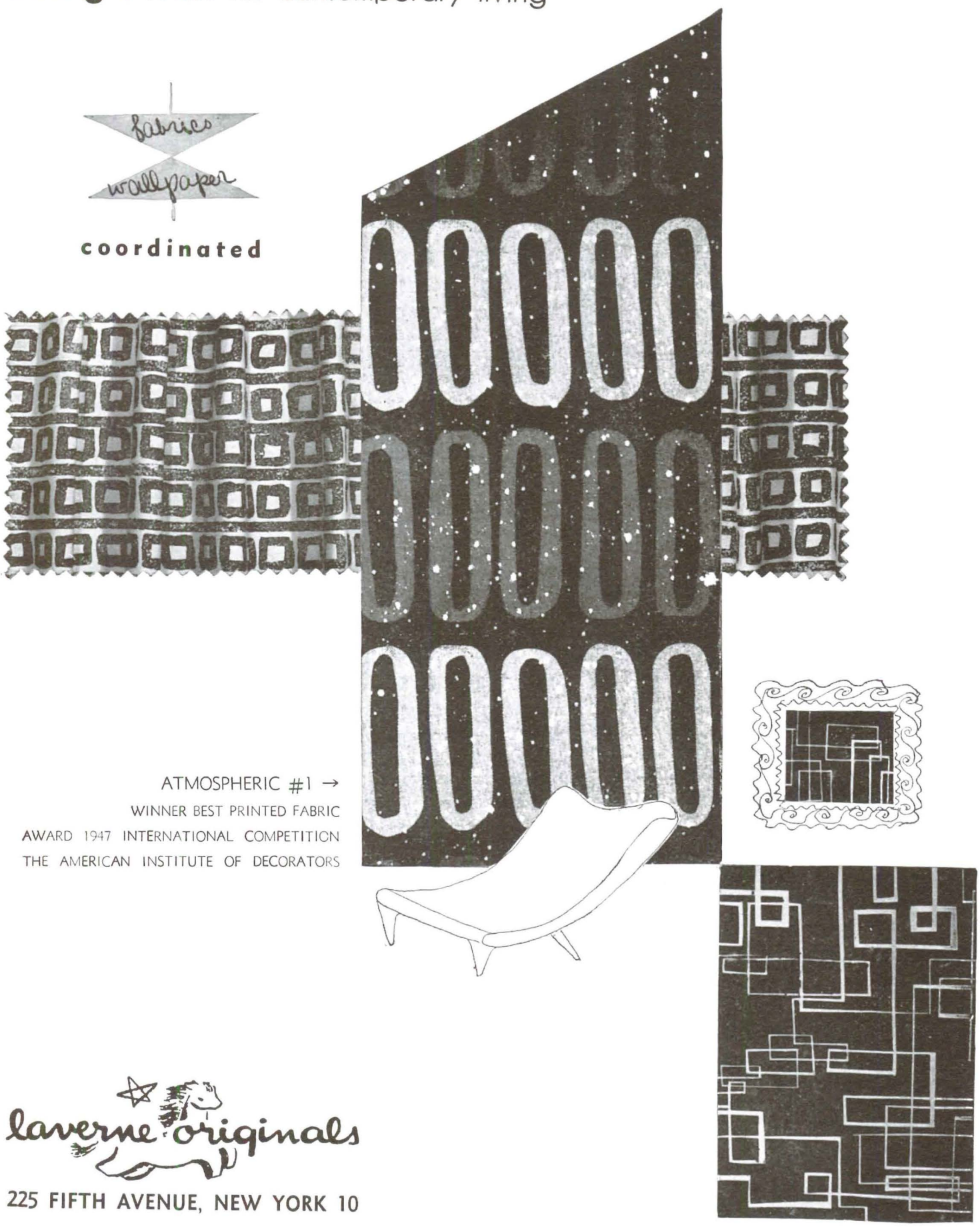

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notes

in passing

While, like Stephen Leacock's horse, we ride frantically off in all directions it might be a good idea to give a once-over lightly to United Nations Week which has been officially declared as being in existence between the 17th and 24th of this month of October. All manner of events and kinds of public entertainment are being arranged to engage the interest of people who should long since have been running toward it with open arms.

Whatever the means, whether by lectures, or bird watching, or free dishes, anything is justified that will make us realize that if it is hope we need, if it is faith we need, and if it is a method we need in order to achieve a decent, humane world with a basis of truth and an honest regard for fact, we must accept order as a first principle of organization and honesty as a very realistic policy.

Our deepest trouble exists in that area in which we are trying to make up our minds about a basic value system. And perhaps the first and most important step is that we realize we have reached an impasse where we cannot or will not allow ourselves to fully understand the very real results of decades of technological change. It is clear that we can no longer persist in our ignorance of this impact which refuses to be ignored, and we can no longer stupidly refuse to consider the technological revolution as the conditioning factor of our present difficulties. Invention occurs not only at the level of material things but also at the level of social institutions; and within this complex, progress, by its very nature, demands and forces a change of patterns.

We not only live in a world of conflict, but we live also in a world of changing balance, a world of constantly shifting emphasis. Conflict is merely the evidence of our refusal to accept the logic of this condition. And conflict is the inevitable result of our dogged, struggling persistence to return to what seems to be the vague securities of the past. The past is something **out** of which we have come, not **into** which anyone can ever hope to return. We are only frustrated when we refuse to see and understand and to fulfill the responsibilities of our invention, while we accept all of its material benefits and carefully avoid any recognition of the change that science and technology bring about by their very existence.

Whether or not the United Nations, and in particular UNESCO, is the best means by which we can, in a congress of world opinion, consider the basic problems of all mankind, it is at the moment the only means open to us through which we can hope for any objective exchange of ideas. It is almost in spite of ourselves that we have created new value systems which struggle to supersede one another while the whole cultural progress of man is being conditioned by a turmoil out of which he is either to be reborn or through which he is likely to be utterly destroyed.

However much we might disagree with individual decisions or purely political pressures that are brought to bear throughout the varying functions of the United Nations, we must, at least for now, accept it as a forum through which the life of man can be examined and recast in terms of the highly fluid and volatile existence he has created for himself. If nothing else, we can, through chosen representatives, clarify, those motives by which one group of men would hope to advance themselves at the cost of another group of men, and demand that whoever or whatever stands opposed to the good of all men must be justified before all people and be subject to the mandate of all people.

And so again, these too short days have been marked out as a means by which the individual can identify himself in his small but very important way with the support that must be created with vigor and force to make the United Nations an island of common consent, to make it a power that will be not only heard but also followed and respected in this disorganized and frantically frustrated existence we call human society. The 24th of October is United Nations Day. The 17th through the 24th is United Nations Week. Every community will have its committee working to enlist public support. There will be open forums, entertainments and prayers and collections, but more important there will be a thousand and one opportunities for the individual to involve himself. And it is through this involvement that the real strength of a really united people can come about.

We are reminded again of a remark made by Dr. Urey which urgently sums up so much in so few words: "If we fight a war with atom bombs, we will fight the one after that with bows and arrows."

TRANSPARENT plastics offer the artist and designer a new field. Because of its transparency and ability to transmit light—and also because of its highly polished and reflective surfaces—these transparent plastics, when illuminated, produce three secondary elements—**shadows, reflections** and **refractions.** These secondary elements, as well as the transparent plastic object itself, may be used separately, or in many various combinations with each other as integral parts of a design. If the object is of polychrome transparent plastic material, when illuminated it will produce polychrome shadows and reflections. These shadows, reflections and

PLASTICS AND ILLUMINATION

by james davis

refractions, produced by illuminating transparent plastics, are highly suggestive of three dimensional spatial forms, rather than the flat two dimensional silhouettes of nonchrome shadows cast by any opaque material.

The transparent plastic object may be in actual motion. It may be suspended and allowed to revolve freely, or at speeds and in directions controlled by a motor or other mechanical means. Or the object may be placed on a turning base or stand. If the object is stationary, the effect of motion may be introduced by having the source of light in motion. As the object revolves, the patterns of shadows and reflections also move and produce a changing, rhythmic, dance-like effect.

This rhythmic, dance-like effect can be further enhanced by using music as an accompaniment to this moving, visual element.

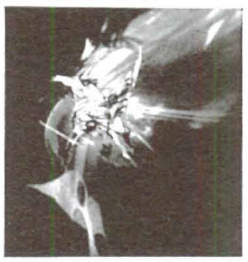
The effects of shadows, reflections and refractions, produced by illuminating transparent plastics, are extremely variable—unlike most painting, sculpture and decorative design, which are dependent largely upon a single fixed lighting arrangement for maximum effect. Many entirely different effects of equal importance may be obtained from the same object simply by varying the method of illumination.

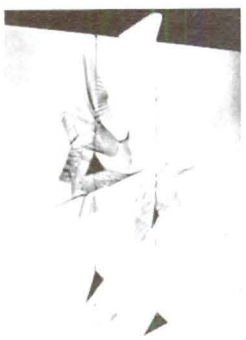
The use of transparent plastics, plus illumination, plus motion is a new medium for expression in the visual arts and should be developed for its own sake. It combines elements of painting, sculpture, design, and the dance. Light is used here as a tool with which to create moving forms of color for visual design. It is a medium which emphasizes the use of **light** and **motion**—two of the greatest stimuli to human sensations. Until recently, little use has been made of light and motion in the visual arts. As the motion picture made dramatic presentation more dynamic and variable, so too illuminated plastics which are transparent and in motion add the elements of motion and variability to the hitherto relatively static visual arts.

The following are some of the applications of this use of transparent plastics: theatrical presentation with orchestra; new type of abstract movie technique with musical score; use in television with musical accompaniment; architectural decoration—both exterior and interior (murals and all types of architectural decoration)—theaters, hotel lobbies, night clubs, dance halls, bars, and for general home use; theatre and movie sets; use as a new type of illumination for modern interiors to replace standard lighting fixtures; use in advertising, illuminated signs, window display, and interior display of merchandise. The patent has been applied for.

OBJECT & REFLECTIONS—Suspended & revolving—Clear "Vinylite" —1947

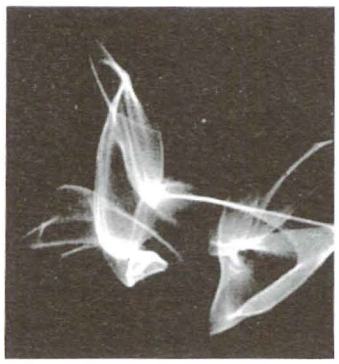
OBJECT & REFLECTIONS—Suspended & revolving—Clear "Vinylite" painted black lines & red darts—1947





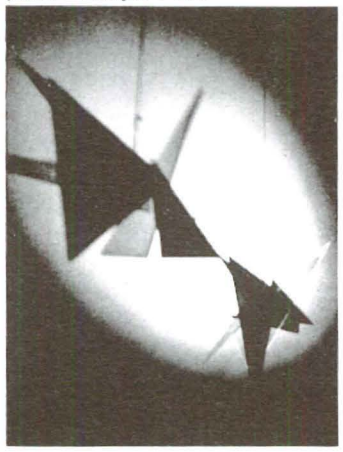
OBJECT & SHADOW—Suspended & revolving object—Pale green "Plexiglas"—1946

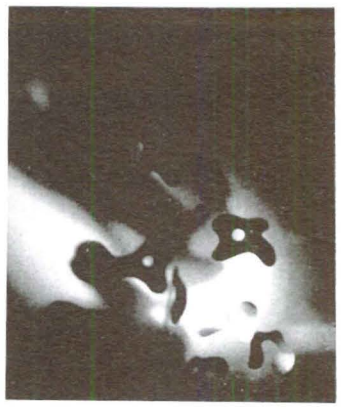
MULTIPLE SHADOWS—From 2 suspended, revolving objects—Blue, orange, red "Lumarith"—1948



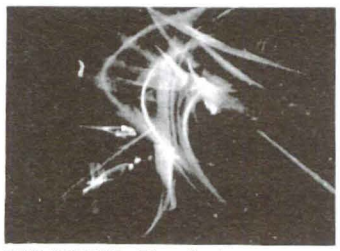
REFLECTION—Through translucent screen—From Flexed sheet of "Flexmir"—1948

OBJECT & SHADOW—Suspended & revolving object—Red, blue, yellow, "Plexiglas"—1946

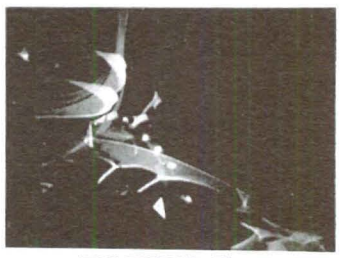




MULTIPLE SHADOWS—From 2 suspended objects—Opaque mobile & revolving—Dyed red, blue, yellow, green "Vinylite"—1948



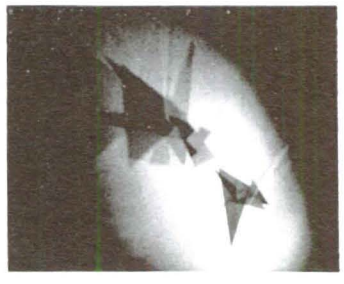
REFLECTIONS—Through translucent screen—From "Flexmir" object



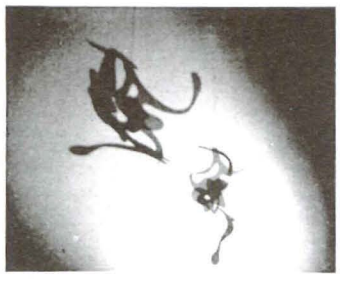
REFLECTIONS—Through translucent screen—From revolving object of clear "Vinylite"—1947

REFLECTION—Through translucent screen—From flexed sheet of "Flexmir"—1948

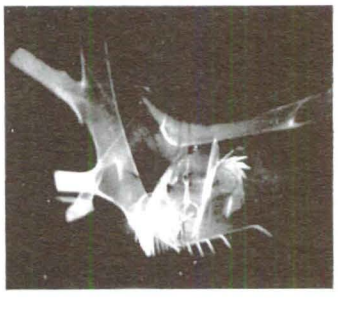
OBJECT & MULTIPLE SHADOWS — Plus Color Filters — 2 lights, Suspended & revolving red, blue, yellow "Plexig.as"—1946



OBJECT & SHADOW—Suspended & revolving object—Clear "Vinylite"—Dyed red, blue, yellow —1946

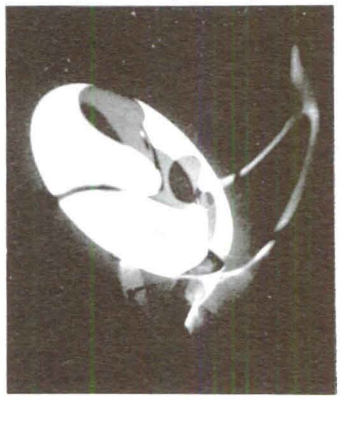


OBJECT & REFLECTIONS—Suspended & revolving object of clear, transparent "Vinylite"—1945

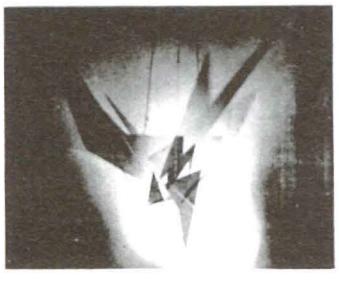


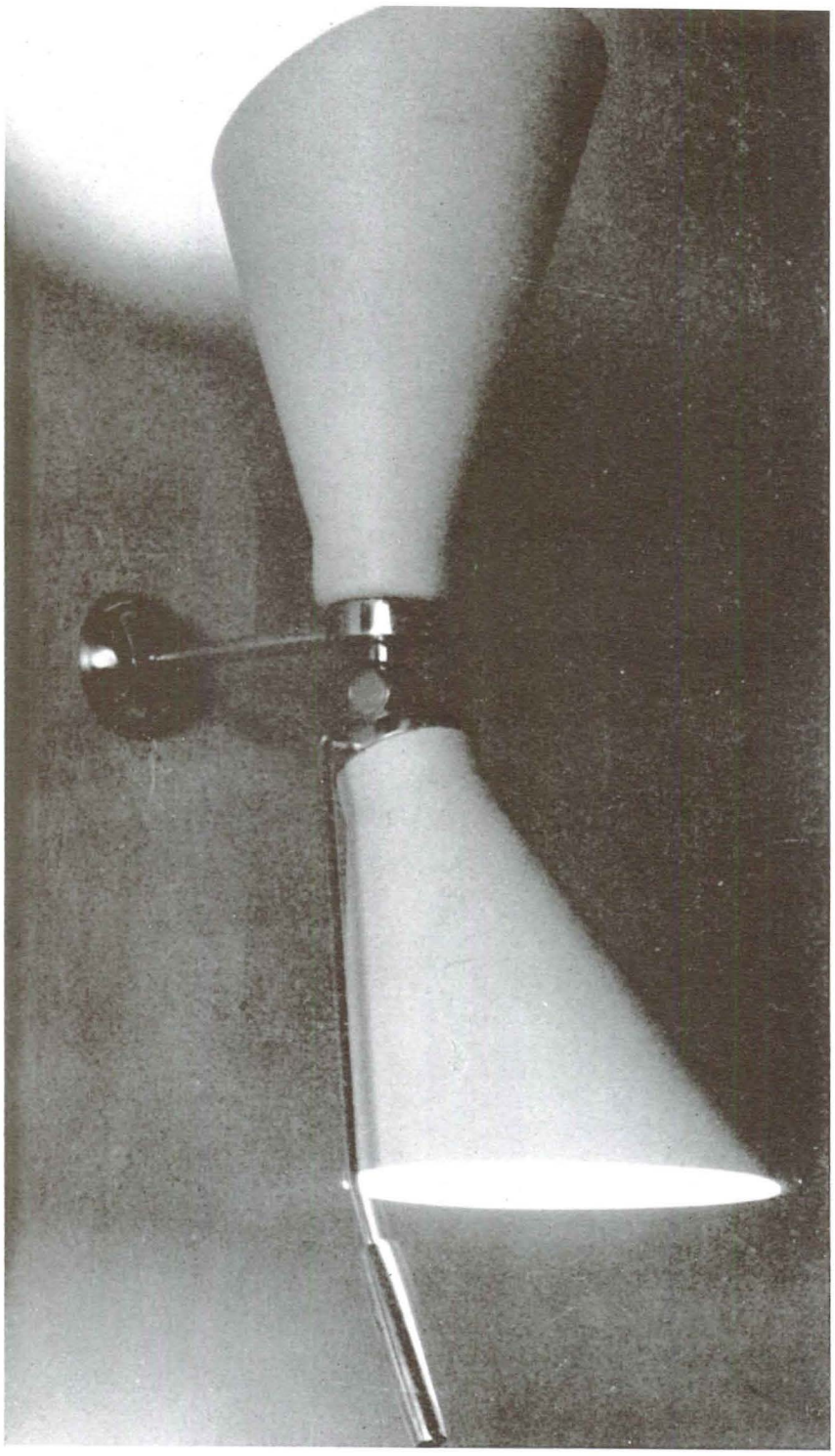
REFLECTIONS—Through translucent screen—From suspended mobile of colored "Flexmir"—1948

COMBINED OBJECT, SHADOW & REFLECTIONS—Suspended & revolving object—Wine, emerald green, orange "Plexiglas"—1946

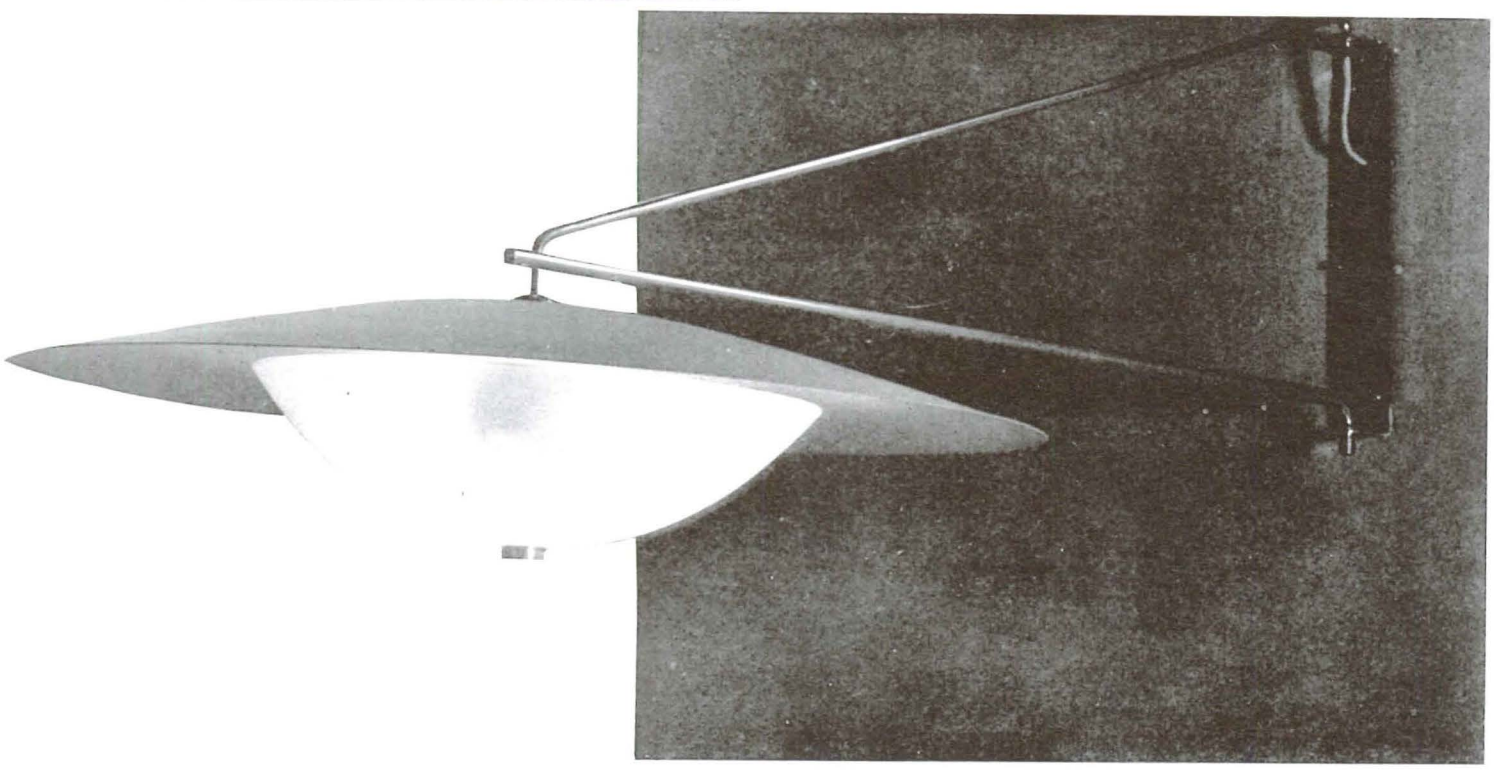


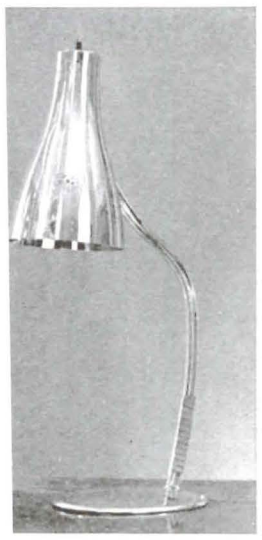
OBJECT & MULTIPLE SHADOWS—From 2 lights, static object—Red, blue, yellow "Plexiglas"—1946

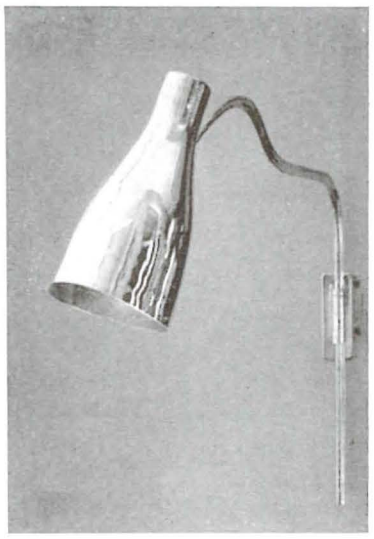


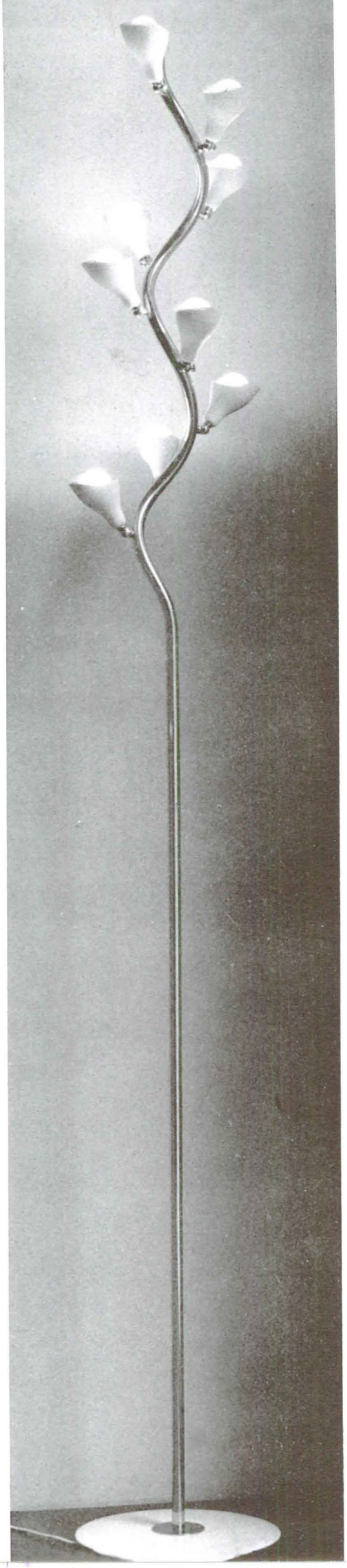


NEW LAMPS









ARE LIT IN EUROPE

by Edgar Kaufmann, Jr.

In Europe, to the north in Finland, to the south in Italy, new lamps are being lit which show a fine sense of style. The modern designers and many of their colleagues, who have made these lamps are exploring two diverse design themes; fanciful forms with some of the fluidity of plant life on one hand, and on the other the active shapes of exposed construction—hinges, swivels, counterweights, and thin, strong triangular bracing. The two themes are not infrequently combined. Whether Italian or Finnish, these lamps have inherited from their modern forerunners an economy of line and material, an obligation to produce comfortable efficient light. Nowhere will you see a trace of the floral bouquets, the cute figurines of girls or Scotties, the philodendron brackets or the misapplied "abstract forms" that flood our market here. One wonders why?

OPPOSITE PAGE, left—Stick-steered like a plane, this bracket can throw its lower beam at the angle most needed for special work, while the upper half throws general light to the ceiling. G. Sarfatti, Milan.

OPPOSITE PAGE, right—Ingeniously counterweighted, this lamp can range over a wide area; a one room apartment might need only one such adaptable light source. It can be used for direct or indirect light. The floor disc is of marble, otherwise brass and matte enameled metal are used. G. Sarfatti, Milan.

OPPOSITE PAGE, bottom—Fanciful elegance in the free flowing lines of this bracket. Paavo Tyneil, Helsinki.

TOP, left—As simple as wood shakes, and classically serene, this is one of the handsomest modern wall lamps designed recently. G. Sarfatti, Milan.

TOP, right—A piece of delightful fantasy that delivers good light. The smooth, lively curves are not unlike those of Greek urns. P. Tynell, Helsinki.

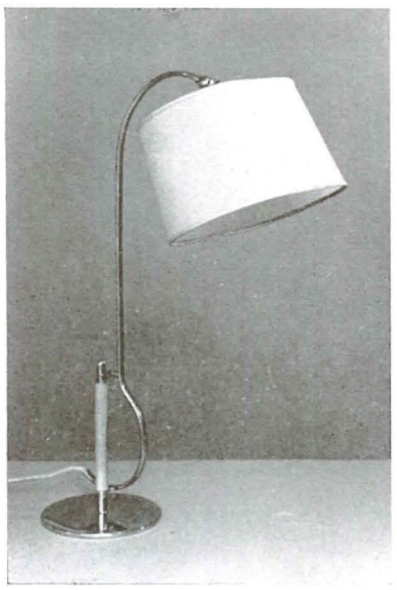
RIGHT—So lithe and witty a form is by itself enough decoration for a lobby or hallway. G. Sarfatti, Milan.

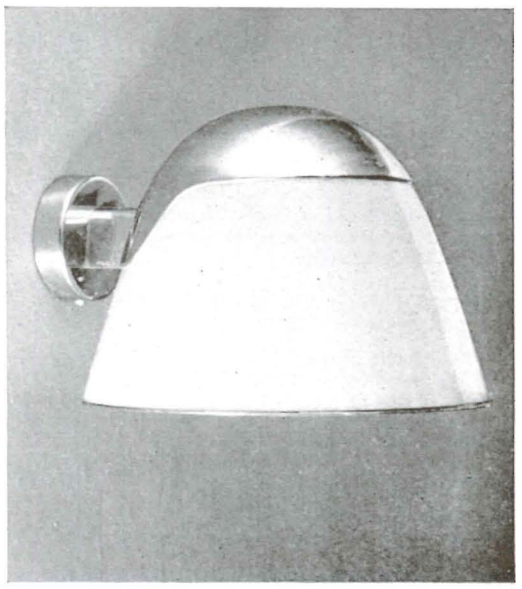
ABOVE—Light, efficiently softened by a double reflector, is ideal for deskwork. The tripod base gives firm stance to the swivelling shade. A finger grip allows adjustments without burns. G. Sarfatti, Milan.

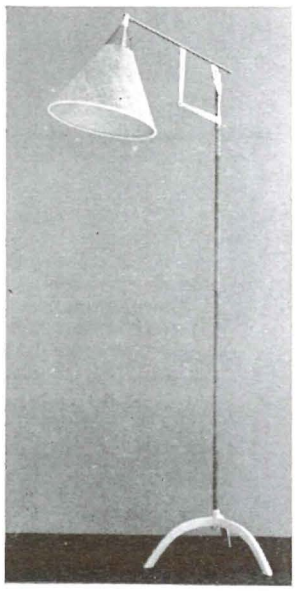
BELOW, left—Severely practical design enlivened by one bold loop in the stem, which effectively dramatizes the separation of steady base and light wire channel. P. Tynell, Helsinki.

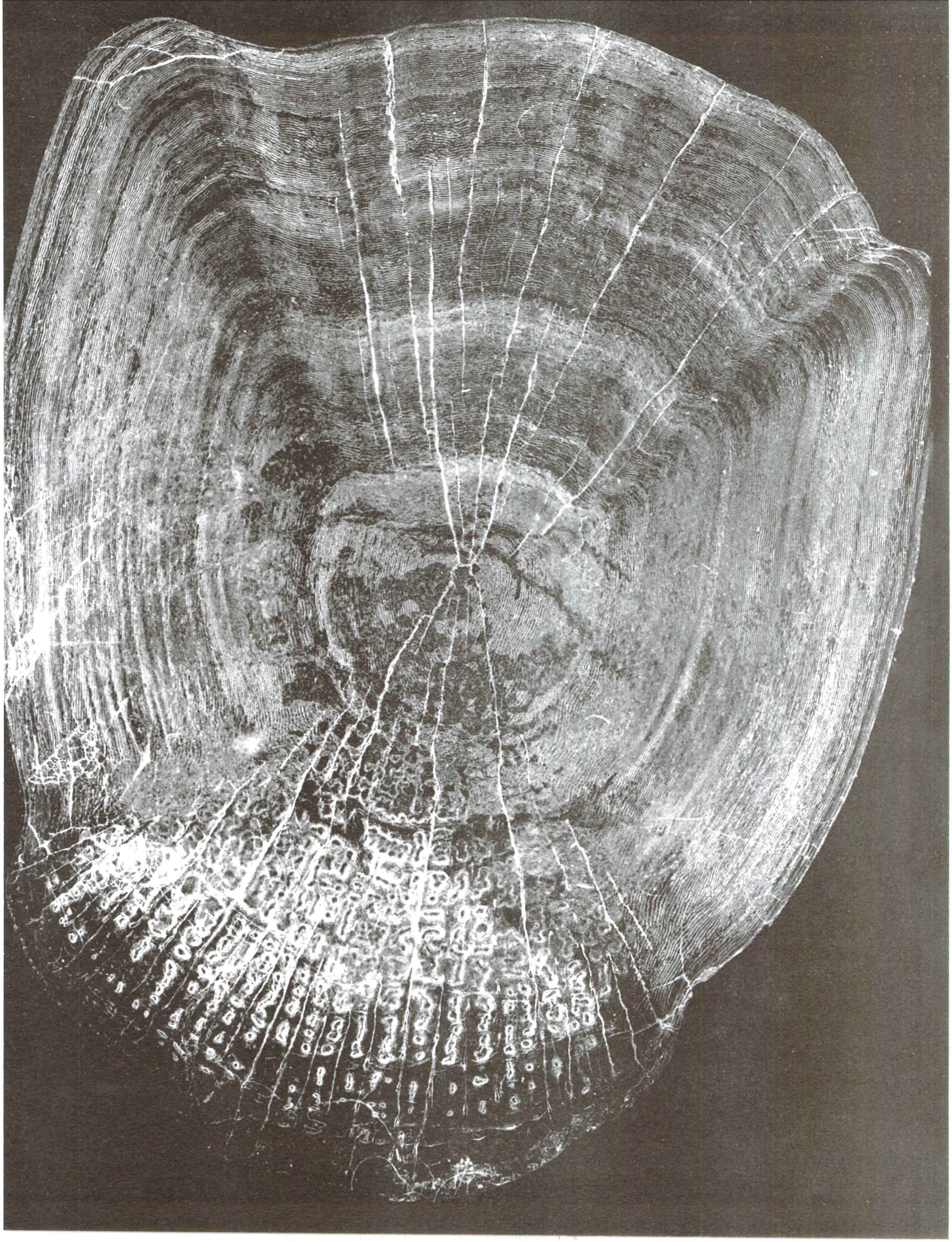
CENTER—A plain milk glass shade, cupped and edged in brass, shows this designer's well loved detail—tiny pinholes through the metal to give a sense of luminosity within. P. Tynell, Helsinki.

RIGHT—Adjustable and steady, this is an ideal chairside lamp for reading, sewing or cards. P. Tynell, Helsinki.









APARTMENTS FOR NURSES · SUMNER SPAULDING, F.A.I.A.

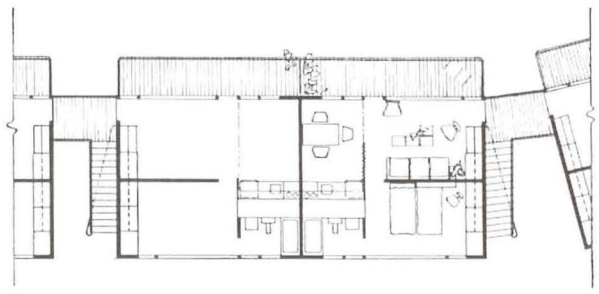
JOHN REX, A.I.A.—GORDON DESWARTE

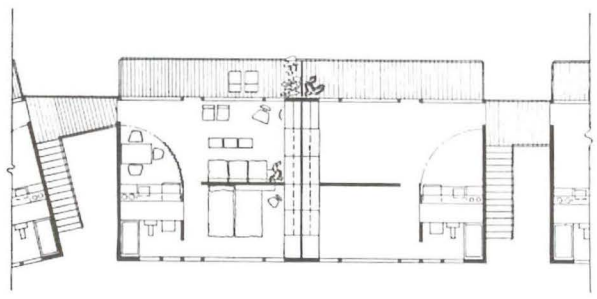
architects and engineers

These twelve apartments are so arranged that the interior courtyard is of maximum size which, in turn, provides maximum privacy. Eight of the apartments have a combined kitchen and living-room, a bedroom and bath. Four have the same arrangement with two bedrooms. The building itself is divided into four independent sections tied together with three outside staircases. This division provides insulation against objectionable sounds and vibrations. In order to reduce traffic noise, no window or door openings are used in the wings facing the street.

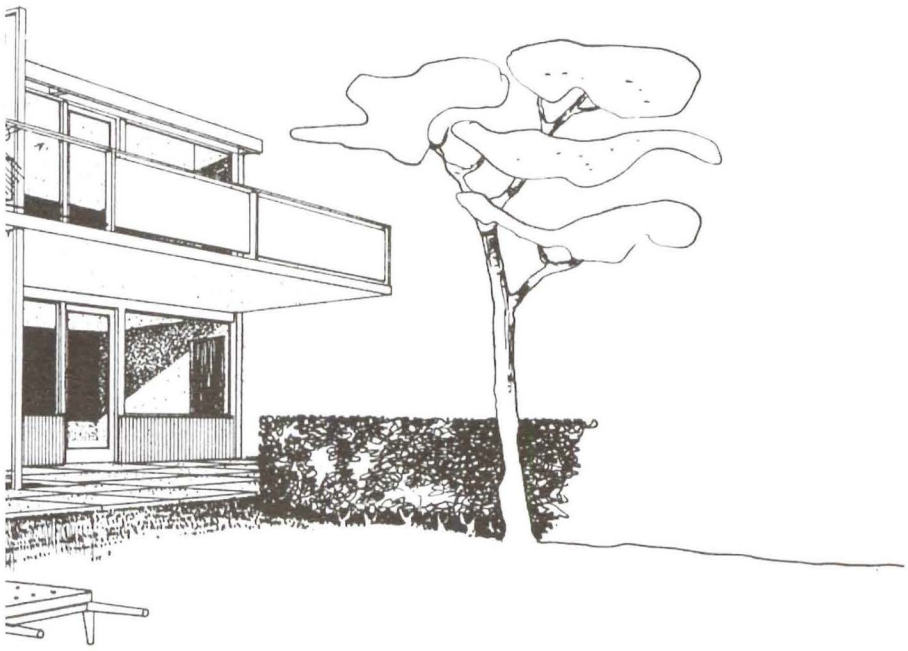
The kitchen, which is part of the living-room, provides adequate facilities but occupies minimum space and can be closed off from the rest of the room by a folding screen. Each apartment has a private balcony five feet wide. There are twelve garages and common laundry facilities.

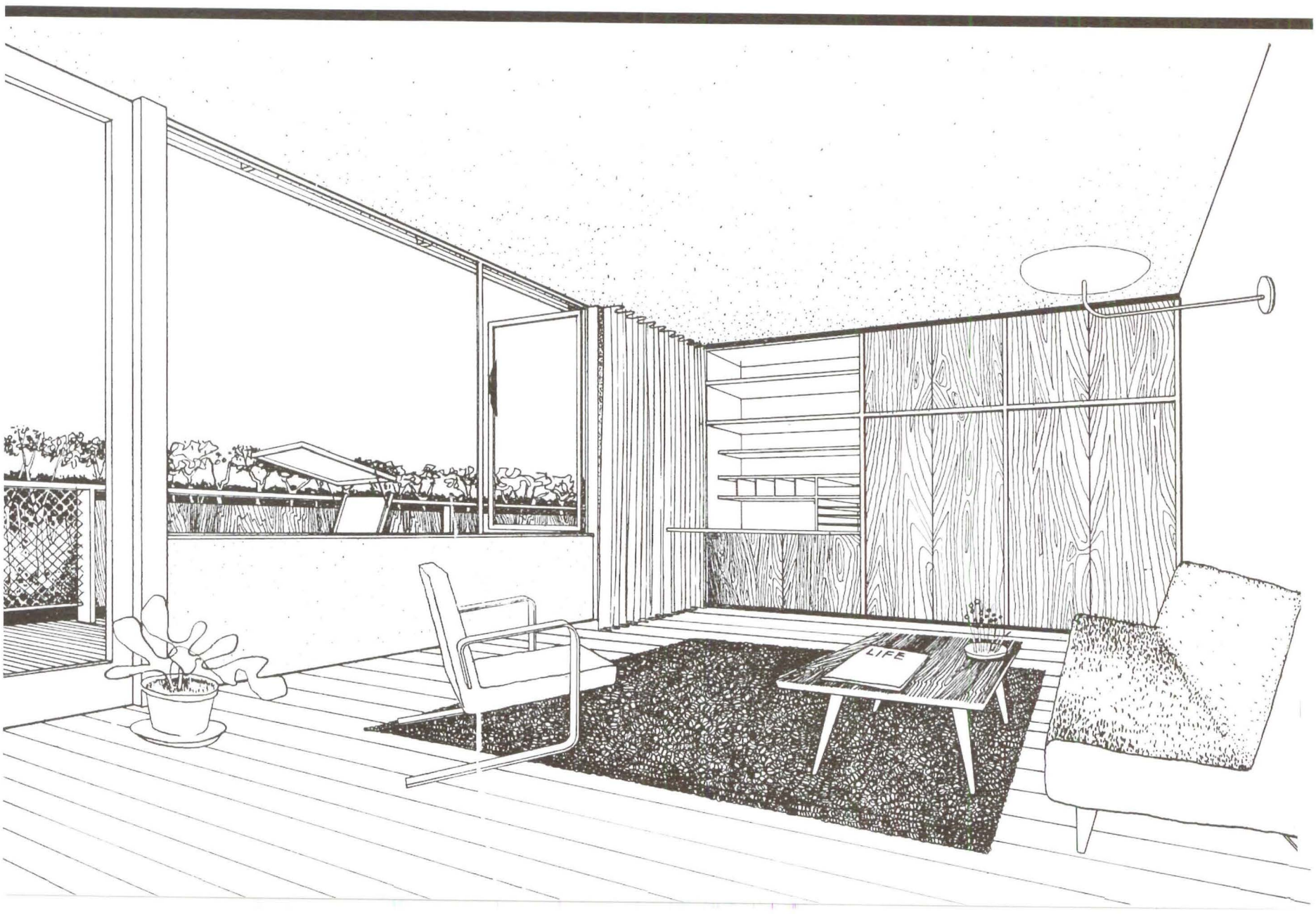
The materials are redwood and plaster. The windows are large fixed plate glass. Closets are built-in standard equipment throughout.

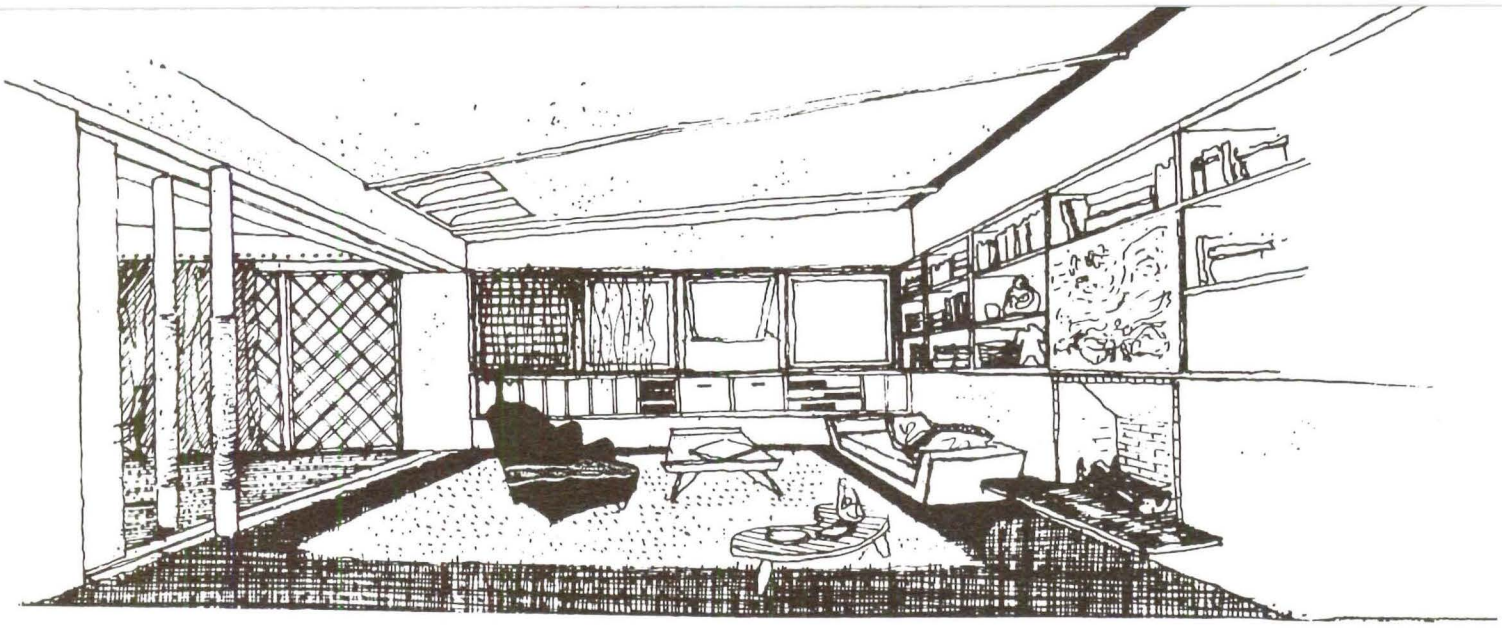




COLLEGE OF MEDICAL EVANGELISTS

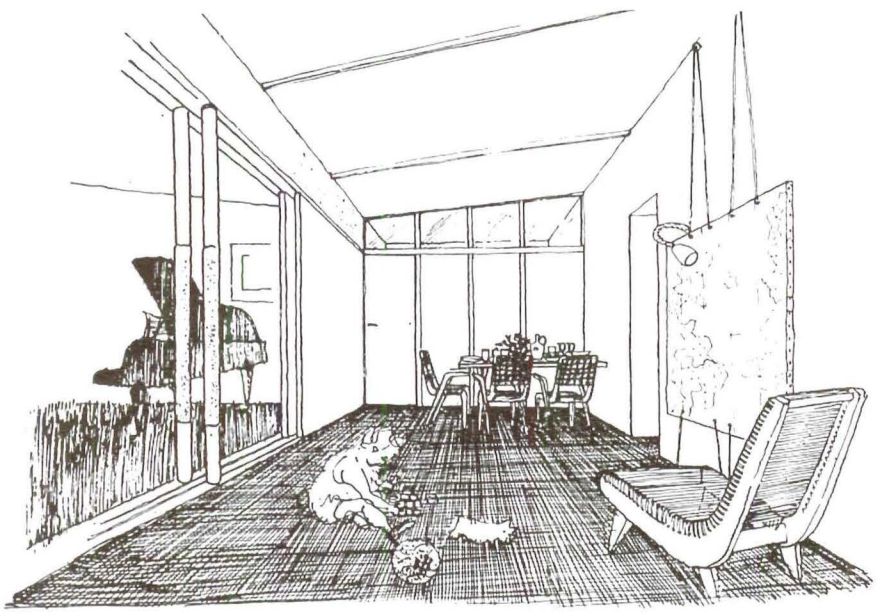



LIFE



house and studio in brazil

OSWALDO BRATKE, *architect*

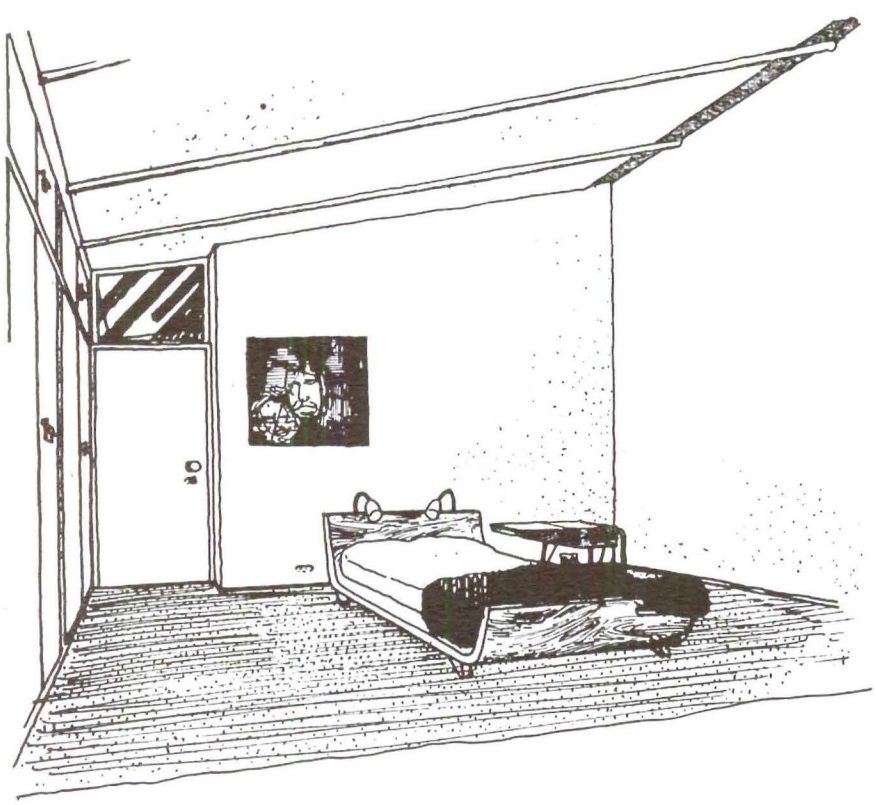


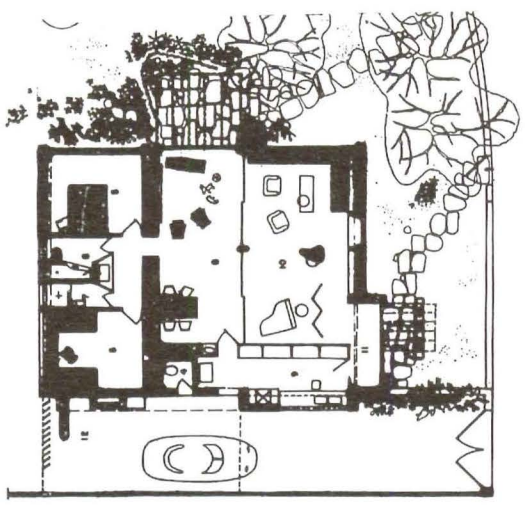
The house is set back from the street and protected by a high wall of open-pattern concrete brick. It sits overshadowed by a large commercial structure. The architect, by careful orientation on the property, has succeeded in providing living and working quarters to accommodate a simple living pattern with the greatest privacy.

While Sao Paulo is a city of variable climate, the seasonal heat necessitated the use of overhangs. The problem of rain water has been handled by draining it to the center of the building and using the columns as an outlet. Hand-work labor is very expensive; therefore, prefabricated elements were used wherever possible, reducing the over-all cost by 30%, and accelerating the construction time, which was six months, while the average time in Sao Paulo is well over a year.

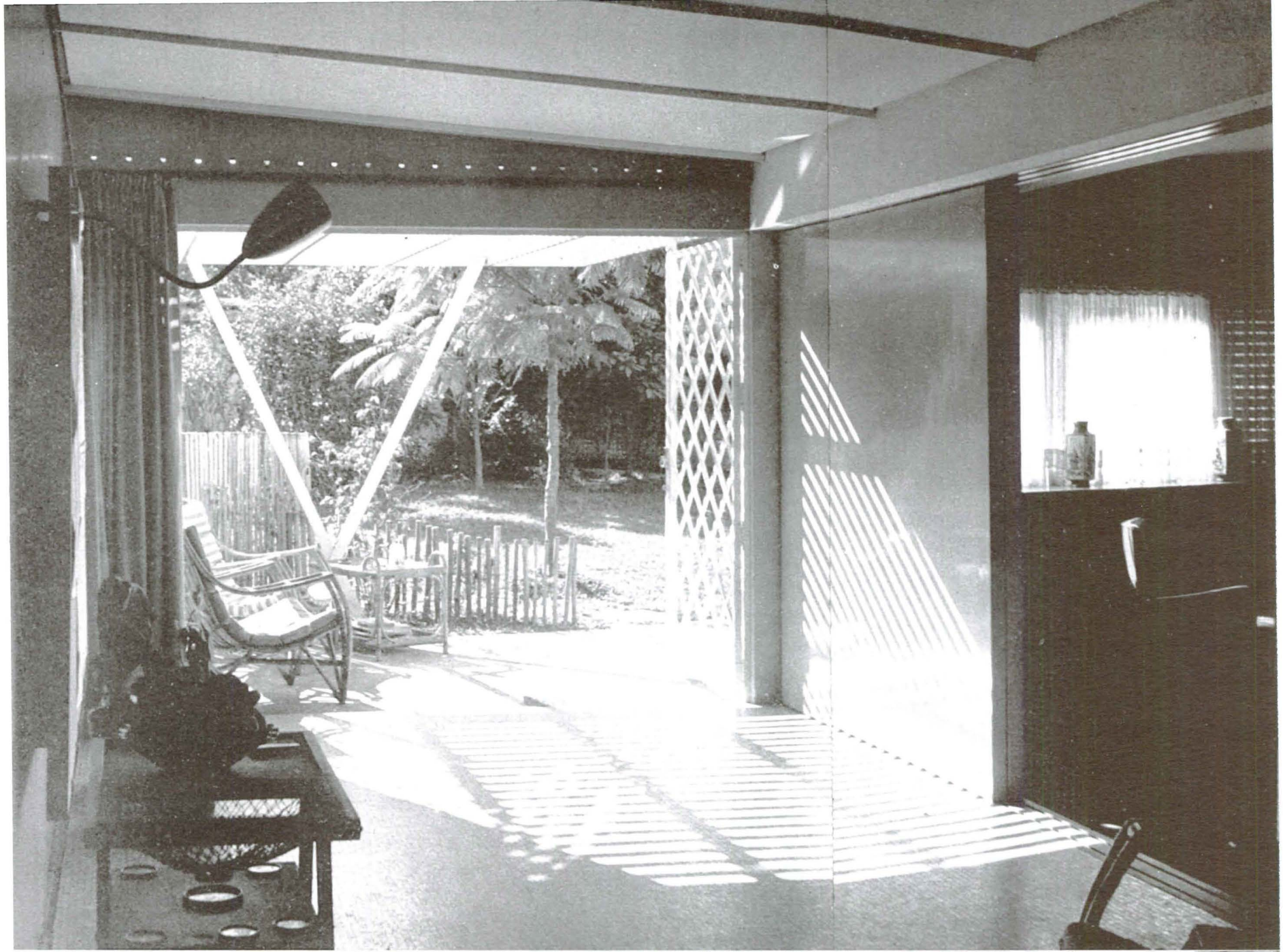
The building is supported by two walls with a line of columns in the center. There are no interior supporting walls, all divisions being made by closets and cabinets. The two exterior structural walls are of brick, while the other two are a combination of wood and glass.

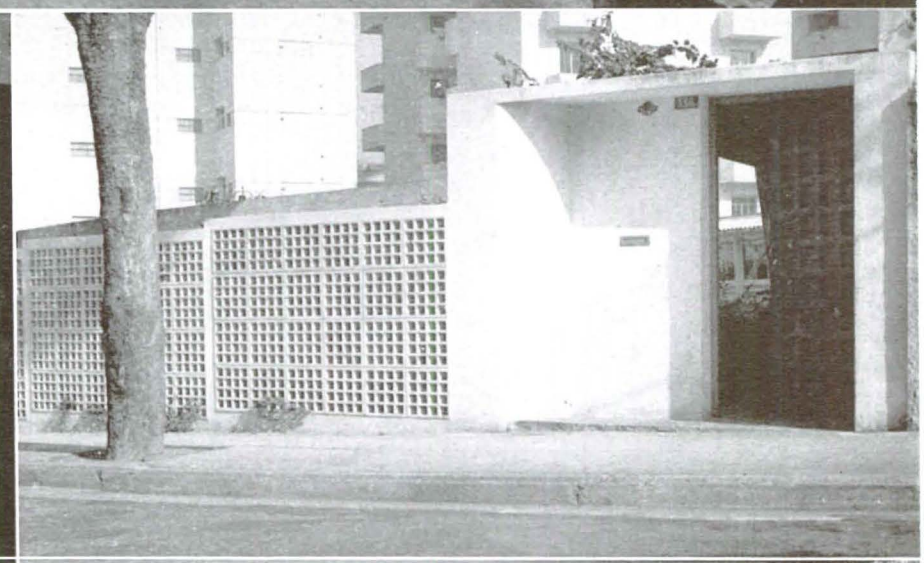
The roof is composition. All interior cabinets are of plywood. The concrete slab floor is covered with waterproofed asphalt. The floor finishing is, in some parts of the house, of glass tile, the rest being carpeted. All windows are double hung sash. The space between the cabinets is for the purpose of air conditioning.

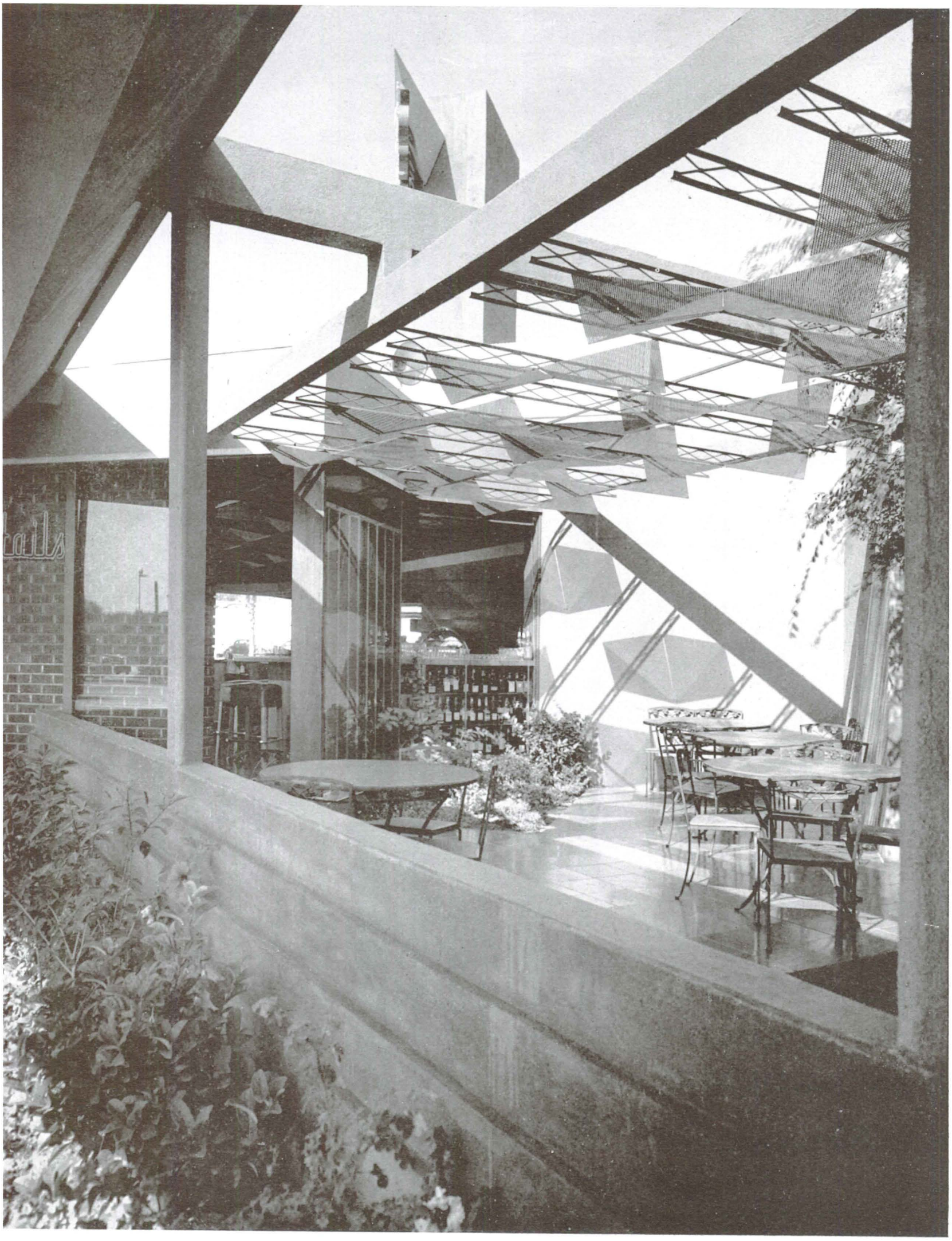




photographs: F. Albuquerque



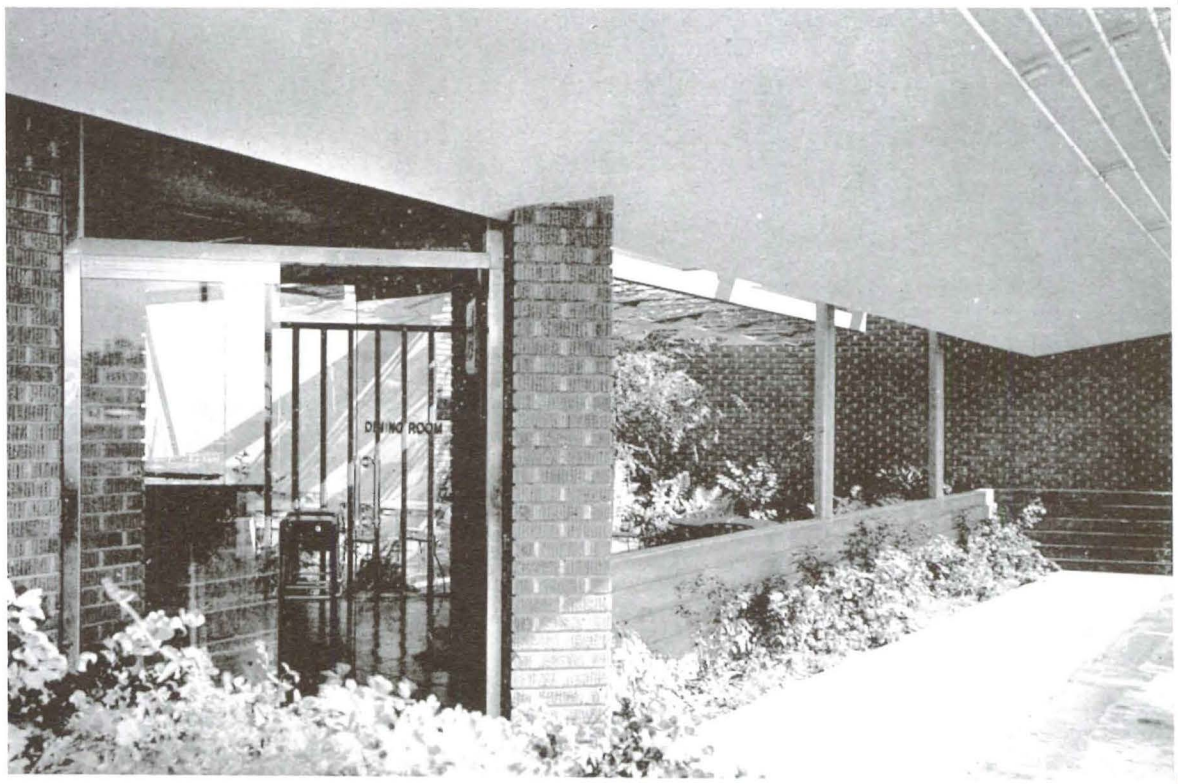




This remodeled Drive-in Restaurant, inside and out, is distinguished by the mark of the confident planning of the designer. Facilities included are: a lunch counter, fountain, dining room, and bar. Visible to automotive traffic as a Drive-in Restaurant, the building requires but a minimum of signs and neon lighting.

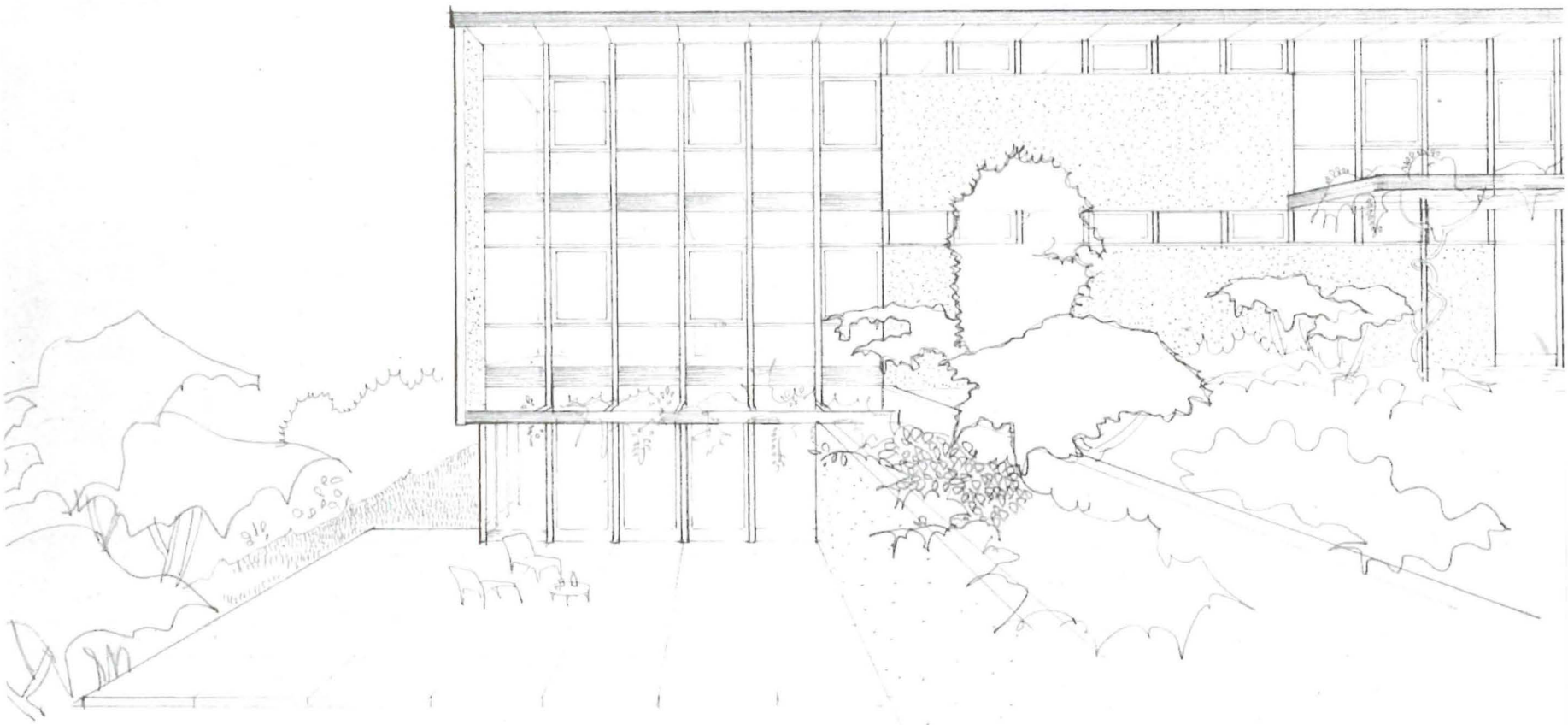
The dining room and bar are open to a garden for outdoor dining and waiting. An incombustible metal trellis forms a patterned acoustic ceiling in the dining room and extends into the garden, providing diffused light inside and out.

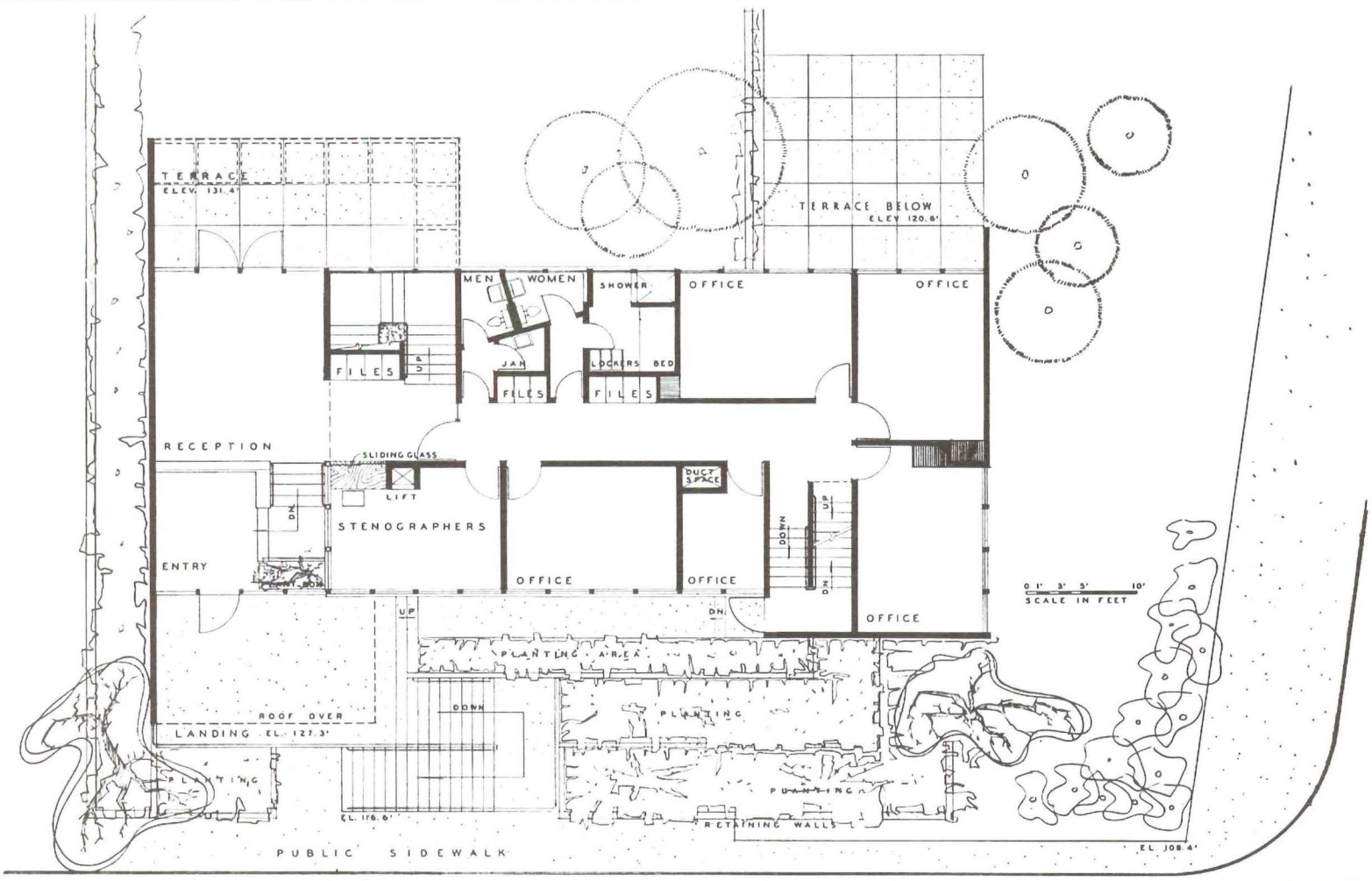
Natural textures and a warm color scheme, together with the planting, contribute to an inviting atmosphere day and night. The large concrete planting boxes, integral with the building, were formed with rough lumber and stained.



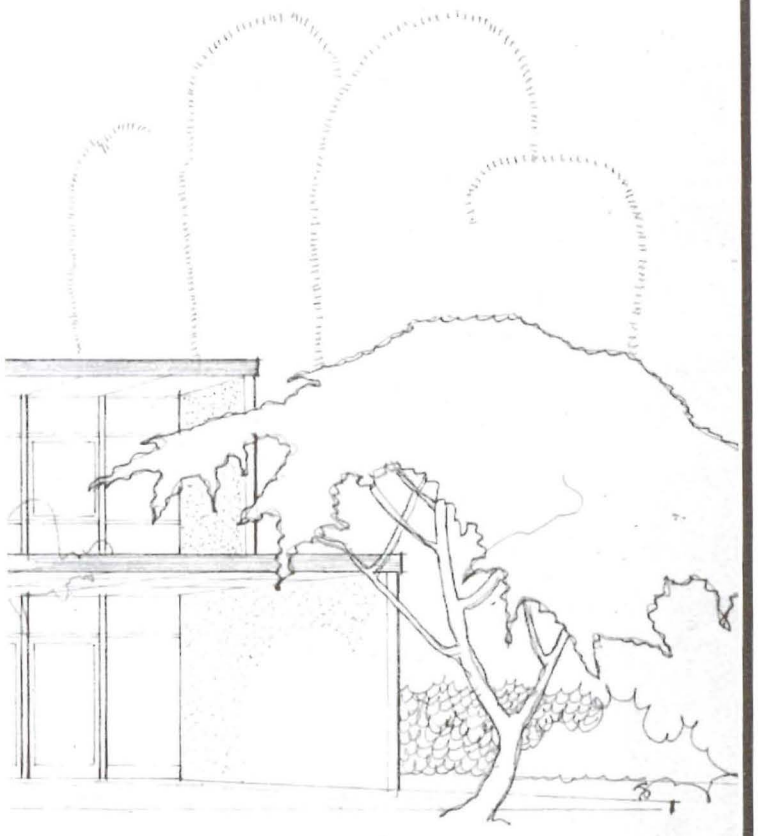
photographs: Garber-Sturges

drive-in restaurant
john lautner
designer





FIRST FLOOR LEVEL



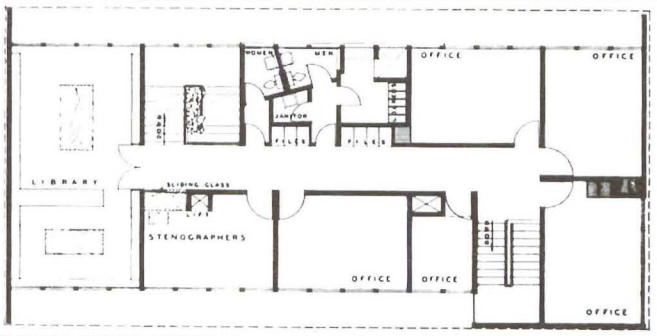
This projected office building was designed to serve the needs of a group of attorneys. The development of the plan was obviously influenced by the rather unusual site, a corner lot at the intersection of a slightly sloping street with a steeper sloping street. The lot itself, however, consists of two quite level areas ten feet apart in height, separated by an existing retaining wall. The two-story structure, on the upper level, spills over the lower level, where the added basement story provides recreation room, kitchen and bar, opening upon a moderate-sized garden. The reception room at the opposite end of the building opens similarly upon a garden on the upper level.

The library above the reception room has windows overlooking the entrance planting at one end, and an entire wall of windows at the other end overlooking the reception patio. The entrance stairway and the entrance landing, of reinforced concrete, cantilever 6′ beyond the retaining walls below them, which continue to form boxes for the entrance planting.

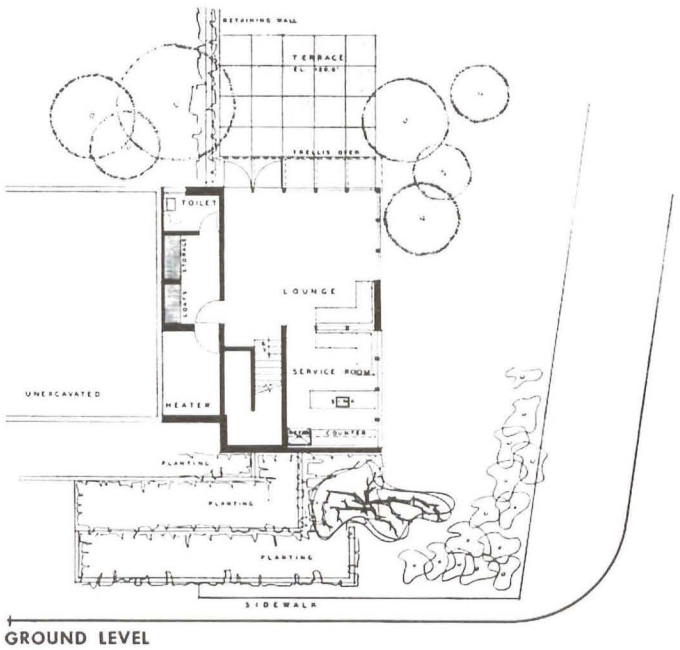
OFFICE BUILDING

GREGORY AIN, *architect*

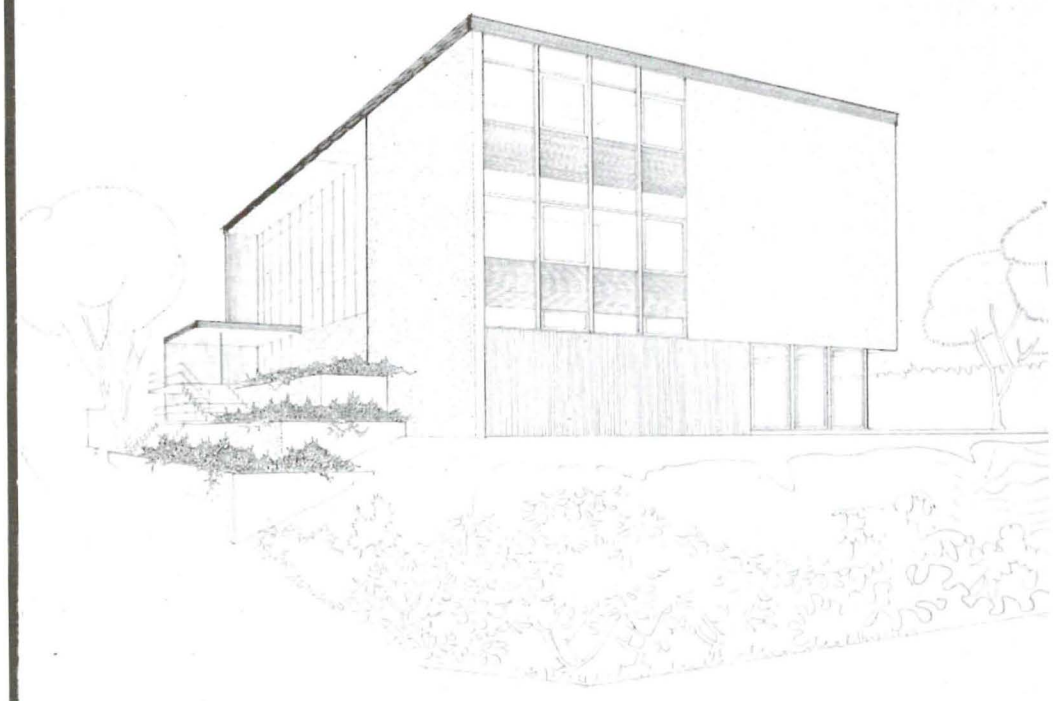
JOSEPH JOHNSON & ALFRED DAY, *collaborating*

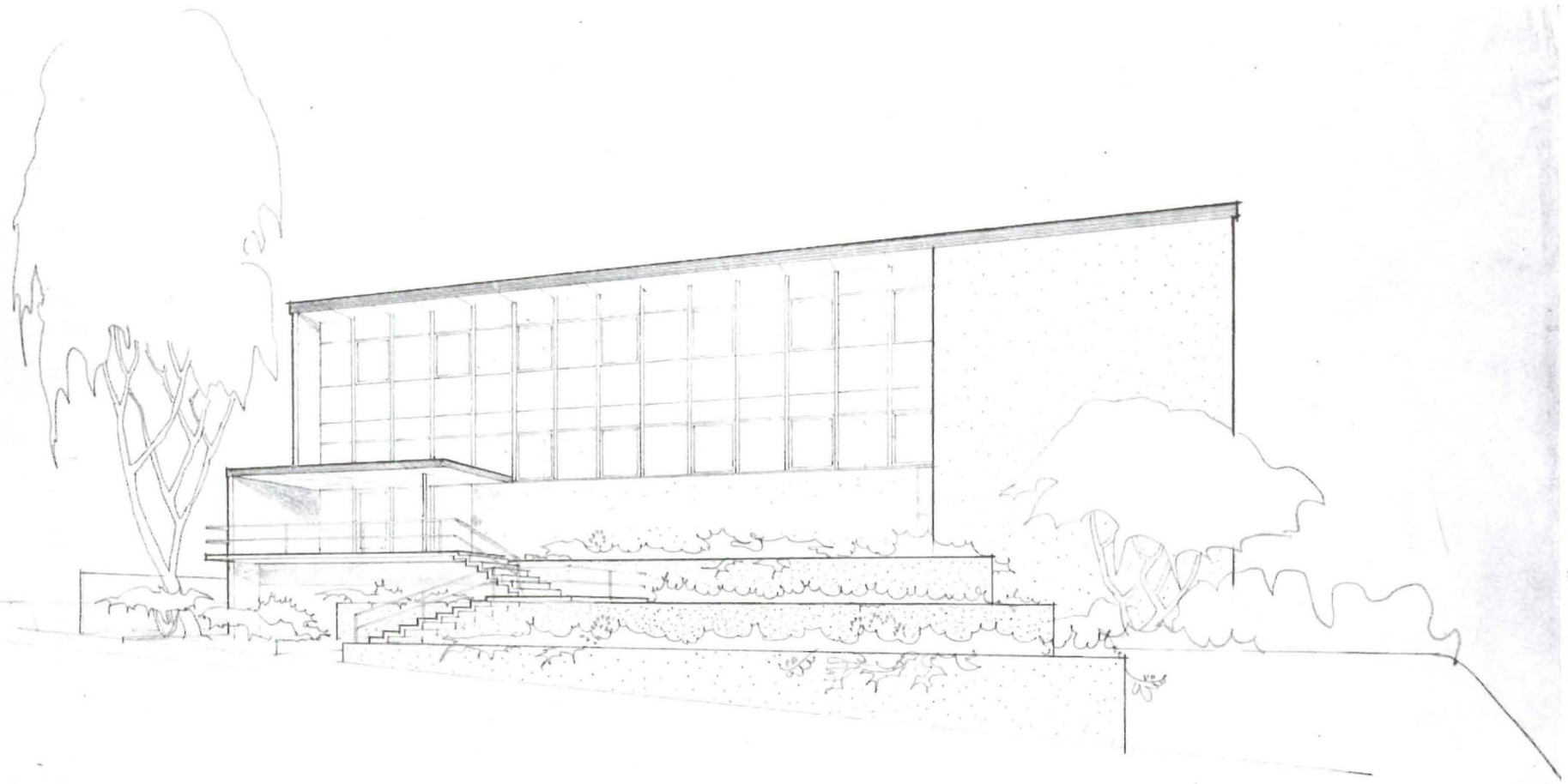


SECOND FLOOR LEVEL

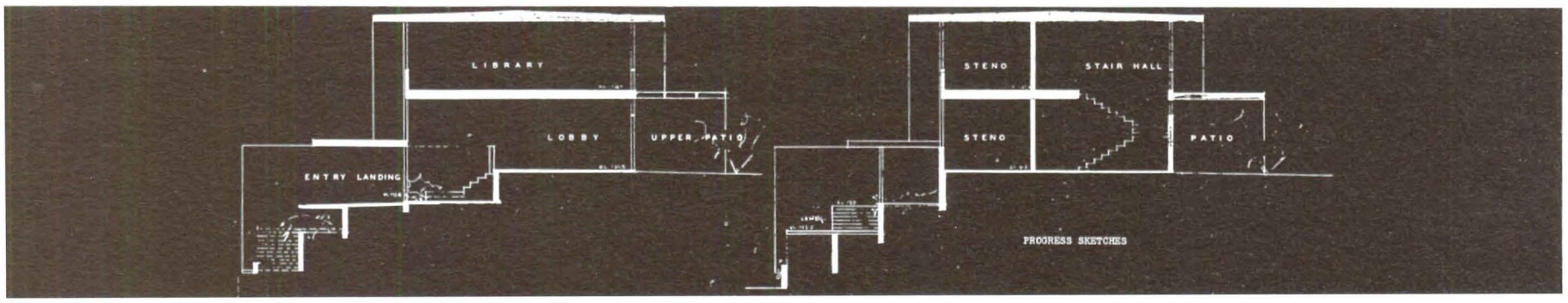


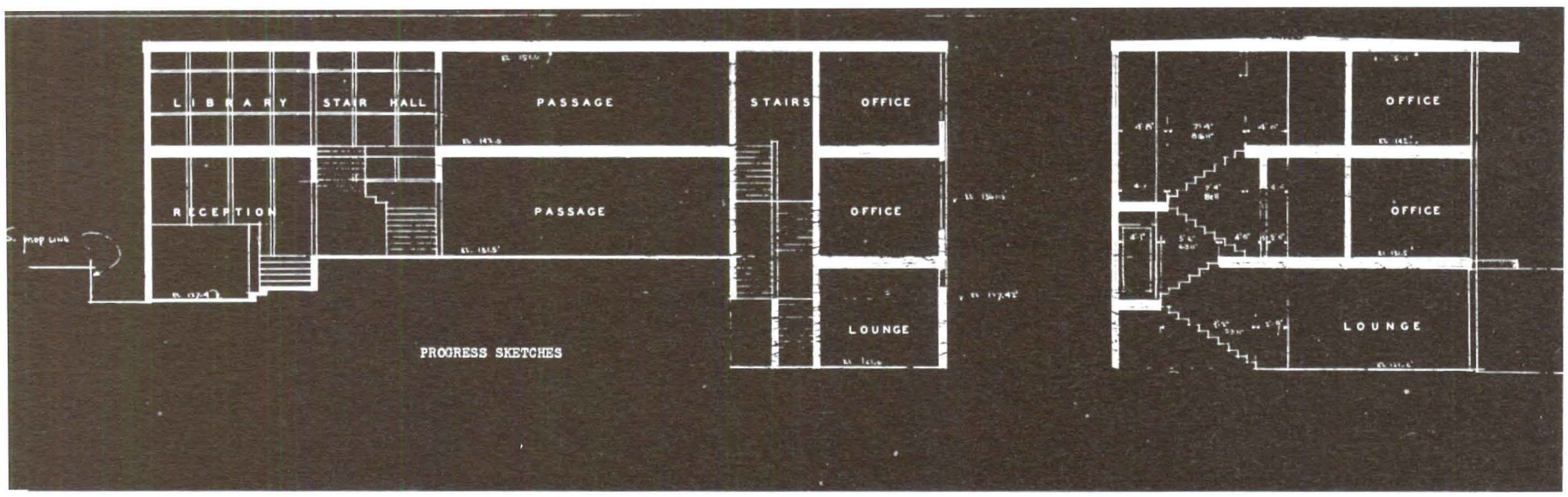
GROUND LEVEL



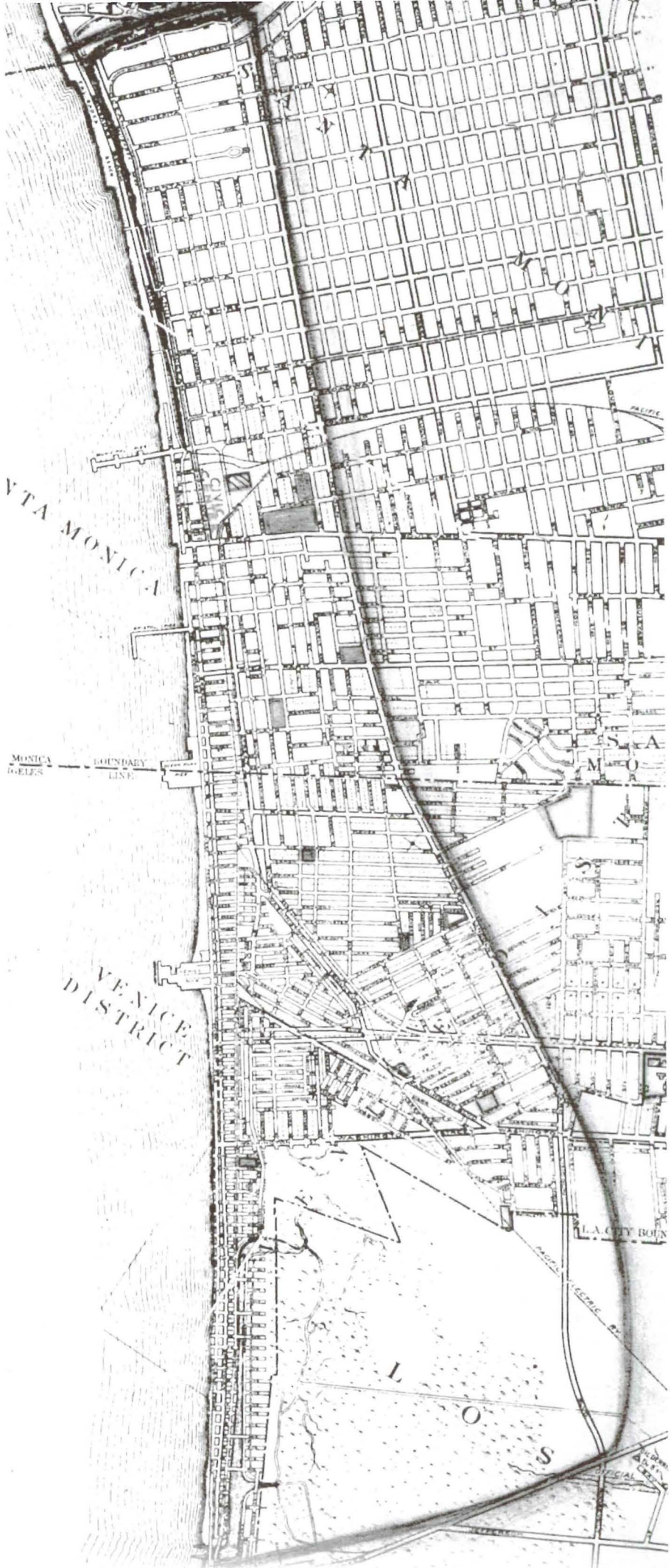


REVERSE ILLUSTRATIONS BELOW, top: Longitudinal section through corridor; cross section through offices and lounge. Bottom: Cross section looking southwest through entry landing, library, lobby and upper patio; cross section looking southwest through stenographic rooms, stair hall and patio.





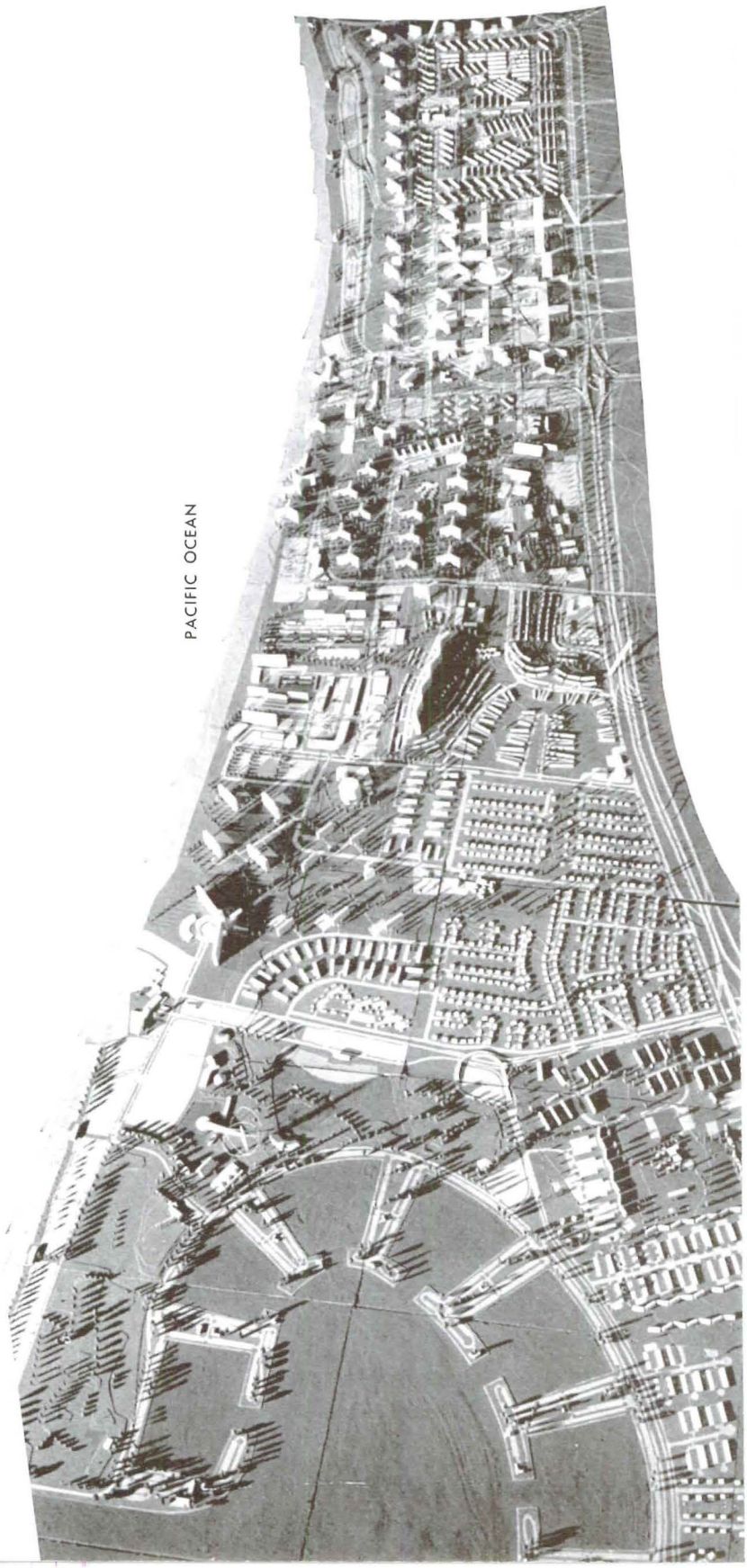
OFFICE BUILDING • GREGORY AIN, *architect*
JOSEPH JOHNSON AND ALFRED DAY, *collaborating*

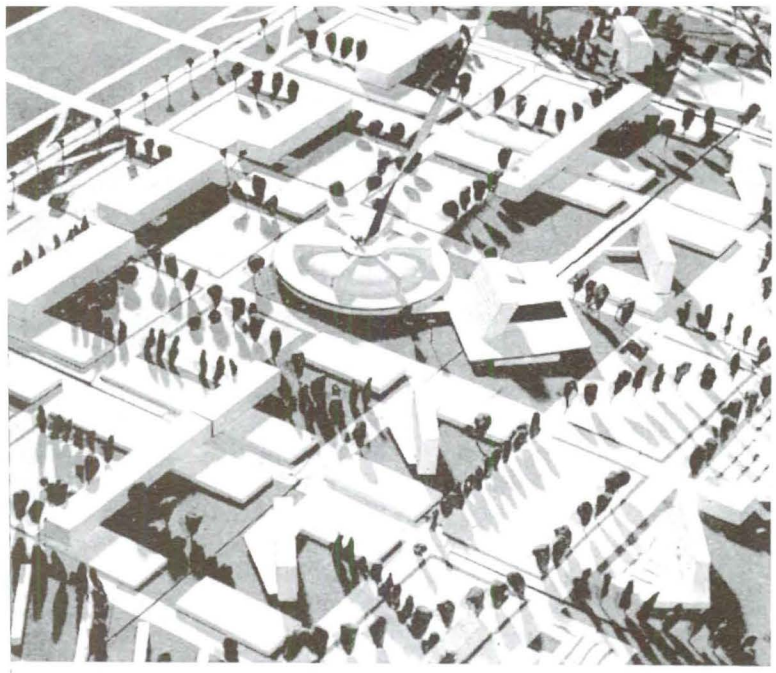


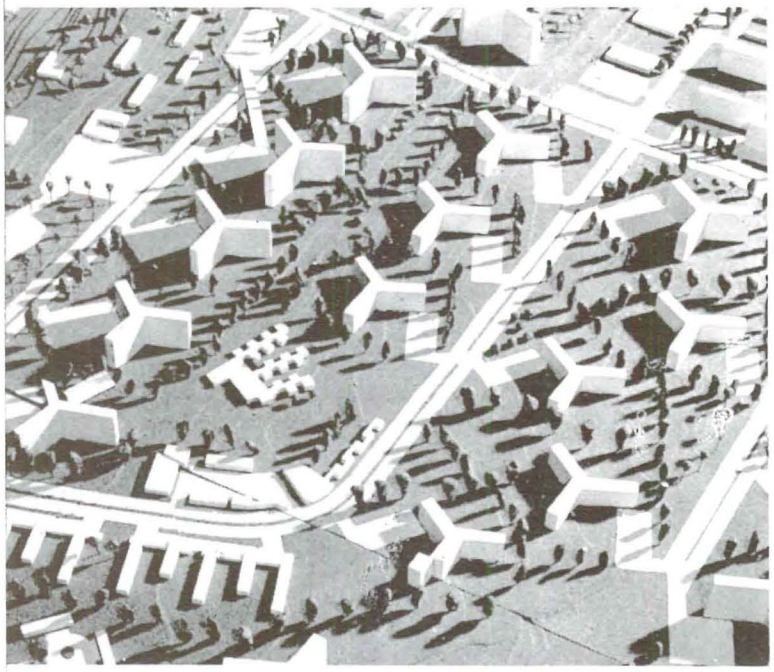
REDEVELOPMENT OF A COASTAL CITY a project from the University of Southern California

BY SIMON EISNER

At some future date the people of Southern California will rediscover the lost resources of Santa Monica Bay, and under the legislative powers already enacted (Community Redevelopment Law of 1945) decide to tear down the nasty little shacks, eliminate the mean and dangerous streets and rebuild to standards befitting Milton's description of Paradise. Abbott Kinney, in the 1920's, had the visions of building a Venice of America in the tidal flats lying between Ballona Creek and Washington Boulevard. Kinney, the master showman and promoter, built a grand system of canals which served as the front yard for hundreds of single family residences; he built a great lagoon about which gondolas glided, and then, on Windward Avenue leading to the Amusement pier that extended out into the ocean, he built a Doges Palace, the street level of which contained forty varieties of hot dog stands and other dispensaries of food and liquid refreshments. Due to lack of circulation the water became stagnant and polluted, and the canals soon began to fill the air with objectionable







odors and in the 1930's had to be filled. Remnants, however, remain to this day in the area to the south of Venice, all of which is now a part of the city of Los Angeles. The famous Venice pier of the 1920's has rotted and fallen away, along with the power of those who once ruled this district. The City of Los Angeles, in 1948 has completed the removal of the pier.

In the 1930's several of the cities fronting on Santa Monica Bay attempted to provide shelters for the small boats owned by their residents. These people were at that time compelled to travel long distances to find adequate moorings for their crafts. The cities of Santa Monica and Redondo Beach built rock breakwaters at some distance from the shore and were quite proud of their efforts. Lack of understanding of the nature of the surf soon turned this pride into ashes. The areas behind the breakwaters filled with sand as the littoral drift, its movement slowed, deposited the tiny particles on the floor of the ocean. Immediately to the south, where the drift movement accelerated again, it picked up sand and began an erosive action. Buildings and board walks fell into the sea. The pounding surf and tidal disturbances, no longer contained by a strip of beautiful sand beach, crowded the structures once considered safe and impregnable.

The lure of black gold further blighted this bay area, as oil wells cropped up all over the southern part of the Venice and Del Rey districts. Greed again caused men to turn their backs on the prime and most valuable resource, in this case the relationship between the warm sea and the gently sloping beach.

If this was not enough, the Los Angeles sewage disposal system, consisting of a screening plant and a mile long outfall sewer, fell apart and sewage began to appear in the water and on the beaches menacing the health of ocean bathers and resulting in the quarantine of many miles of shoreline.

Quite naturally the most important task before the people of the area is encouraging the rapid completion of the Activated Sludge Sewage treatment plant now under construction, for until this is accomplished no other improvements will have significance. The widening of the beaches to replace lost shoreline and to create new publicly owned lands is already under way, as the excavations for the disposal plant provides millions of yards of material for these developments. The federal government, the county and the city of Los Angeles are all cooperating in planning for the new Marina Del Rey Yacht Harbor. Millions of dollars have already been earmarked for this project. Excavation from the latter source will provide additional quantities of fill for the beach widening program also. Plans show an excellent network of parkways and pleasure drives to be built in the future, to and along the beaches. Off-street parking facilities are an integral part of the latter plans. All of these features will give Santa Monica Bay its second chance.

No plan to indicate the real possibilities of this area has been made which includes one of the most important of all elements involved in good living—the housing of the people, in this instance those who desire to spend their vacations at or near the sea shore. The Planning Commission of the City of Los Angeles had, during 1947, prepared an excellent redevelopment scheme for an area of the shoreline lying partly in Los Angles and partly in Santa Monica, but this project was admittedly limited in scope and was not intended as a comprehensive or detailed plan for the entire Santa Monica Bay area. The need for many and varied studies dealing with a plan for total redevelopment was obviously needed, and Mr. Lester Storrs, the Zoning Administrator and Miss Margaret MacManus, the secretary to the Planning Commission of the City of Santa Monica encouraged the preparation of such overall plans. Due to a limited staff, the commission was itself unable to embark on such extensive studies.

Interested in discovering what might be done with the "second chance," the fifth year students in the College of Architecture at the University of Southern California, under the guidance of Arthur B. Gallion, Dean, and instructed by Theodore Criley in Architectural Design, Simon Eisner in City Planning and Garrett Eckbo in Landscape Architecture, began to study the physical, social and economic anatomy of the area. At first the study area was modest in size, but as efforts to establish satisfactory boundaries were undertaken, the area spread from Ballona Creek on the South to Santa Monica Canyon on the north, a distance of 7.3 miles; and from the proposed mean high tide line, a distance some 800 to 1200 feet out into what is now the Pacific Ocean, to Pershing Drive on the east, a distance of 1.8 miles. The preparation of a redevelopment plan for this total area of 13.2 square miles could hardly be termed a modest undertaking, and the nine students involved were obliged to spend far more than the required course hours in completing the work in the year allotted. Without their tremendous personal interest and their voluntary, unselfish cooperation, the achievement would never have been realized.

In order that the students might have the greatest interest in the project every effort on the part of the instructor was directed to simulate procedures used in official planning agencies. This was intended to give the students some practical experience along with the exercising of their fertile imaginations. Teamwork and coordination, the "guts" of successful planning, were the basis of the assignment of work. No student was to work alone. Every bit of the statistical data gathered was to be sought out

FACULTY
Arthur B. Gallion, Dean, A.I.A.
Simon Eisner, City Planner, A.I.A.
Theodore Criley, Architect, A.I.A.
Garrett Eckbo, Landscape Architect, A.S.L.A.
STUDENTS
William Anderson
Cyril Bishop
Walter Bogart
Jack Chernoff
James Davis
Anthony Fialokowski
Clara Morgan
Gene Verge
Russell Wood

by the individual, but brought back into the laboratory and pieced together and interpreted by the group.

Since in the early stages of the work the practical aspects of city planning were emphasized, the students learned where to get information, what information was considred important, the accepted standards of design, the history of planning, the legal background and important cases in law. Many discussions were held on the social and political implications of the science of city planning and building. On occasions the class, the dean and the instructor met for dinner and then spent the remainder of the evening discussing one or another of the many controversial aspects of planning.

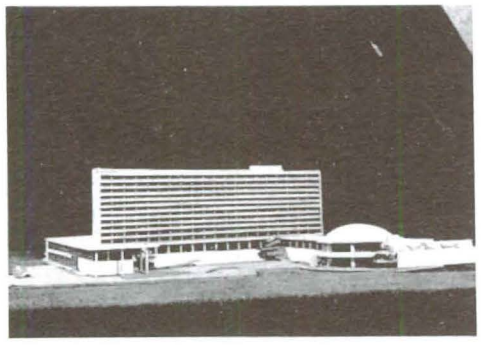
Impressed on the minds of the students was the fact that a plan must be understood by the people in order to gain support. This was reflected in the presentation of the basic data about the Santa Monica Bay area, for not only did they prepare the usual maps showing conditions of Structures, Rental Patterns, Tuberculosis and Juvenile Delinquency, but they interpreted the meaning of these maps in cartoon form. These illustrations, in later exhibits of the work of the class, drew the most excited comments from the lay spectators. They may not have understood the maps or the plans, but they certainly grasped that the cartoons portrayed.

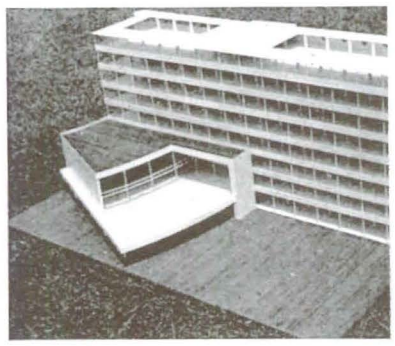
After gathering and mapping the many data on the structure of the Bay area, the students, as a group, began the preparation of the plans, the composite of which is called in plan jargon "The Master Plan." First there was definition of the principal traffic arteries that would enter the Santa Monica Bay area and serve its people. The Parkway system was located as suggested by the City Engineers of Los Angeles, but later was modified to suit the redevelopment scheme. The pleasure drive along the shoreline, a feature of the officially adopted master plan of Shoreline Development, was eliminated between the proposed Marina Del Rey and Santa Monica Canyon for two principal reasons: 1) to make this particular section of the shoreline available to the countless thousands who will travel to it from other communities in the coastal plain on rapid transit systems and 2) to provide the necessary beach space for the large numbers of vacationers who would occupy the many resort hotels, apartments and cabanas which are shown in the plan along the ocean front. Many lineal miles of excellent beach frontage, especially designed to serve the motoring public, remains available just to the north and south of this particular section of public beach.

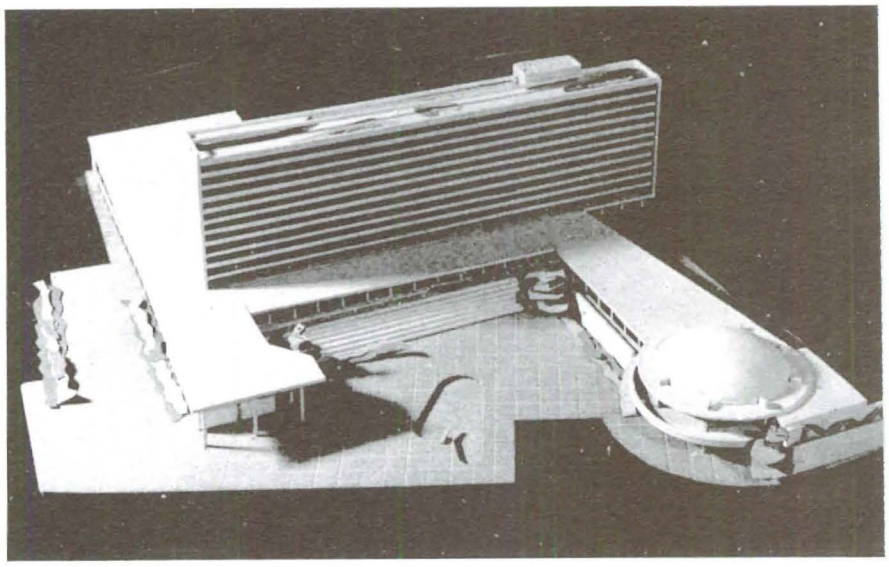
After the principal roads were decided upon, the spaces between them were studied as communities or neighborhood units. In some instances, as in the case of the central business district, the area was designated to be redeveloped for a modern shopping center, featuring ample off-street parking facilities, to serve the needs of the expanding population of Santa Monica during the next fifty years. In order to determine the proper size for this commercial center, a service radius was defined and the population that might someday inhabit the area was estimated. Using standards for the relationship between people, their purchasing power and the size of central shopping areas as defined by planners experienced in this particular field of civic development, the students arrived at the conclusions shown in their plans.

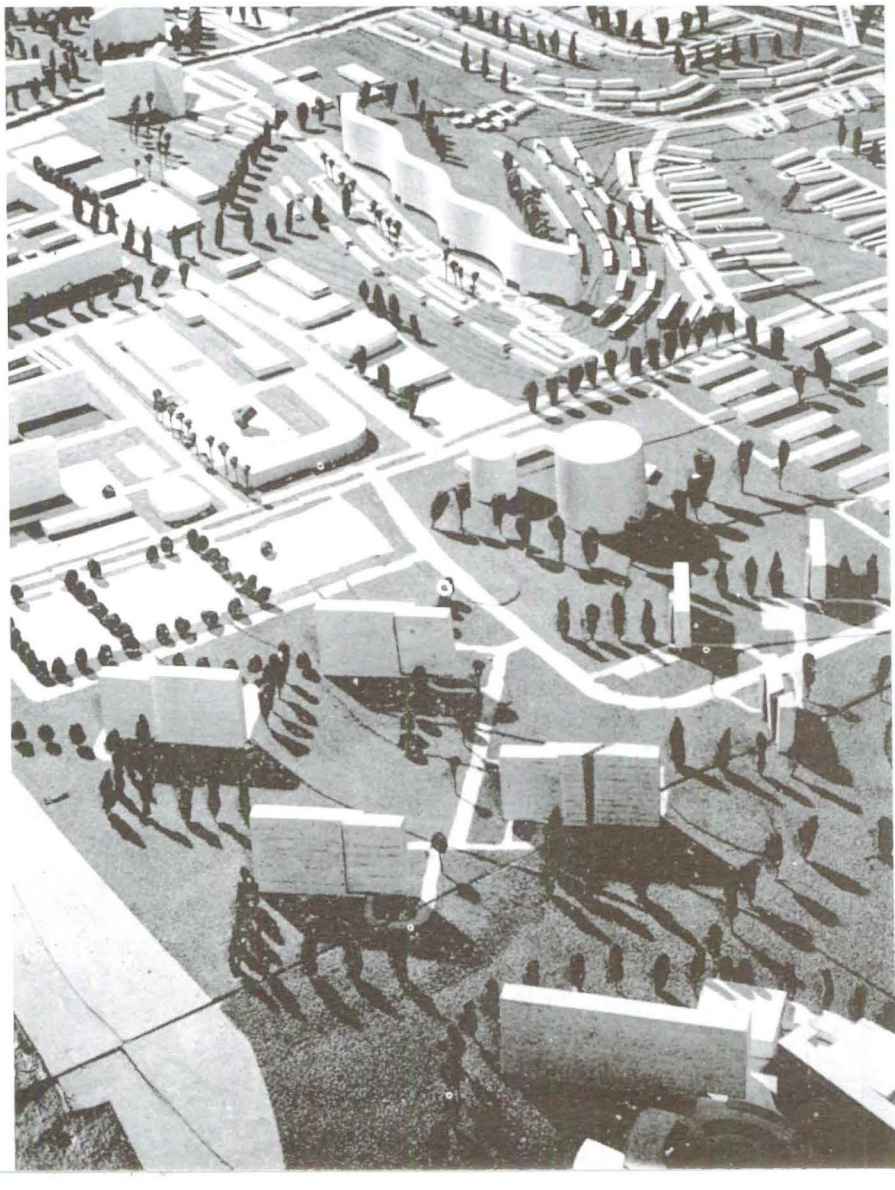
The neighborhood residential units were studied as to their needs in the way of shopping facilities, elementary school and playground and recreational centers. The schools and the shopping facilities were designed in the architectural classes, and the landscape students contributed their ideas for the treatment of the open spaces. The home neighborhood, as well as the city as a whole, became a series of related buildings set in adequate space, planted to bring beauty, comfort and convenience into the lives of the inhabitants. Good living was (continued on page 57)

photographs: Garbe.-Sturges

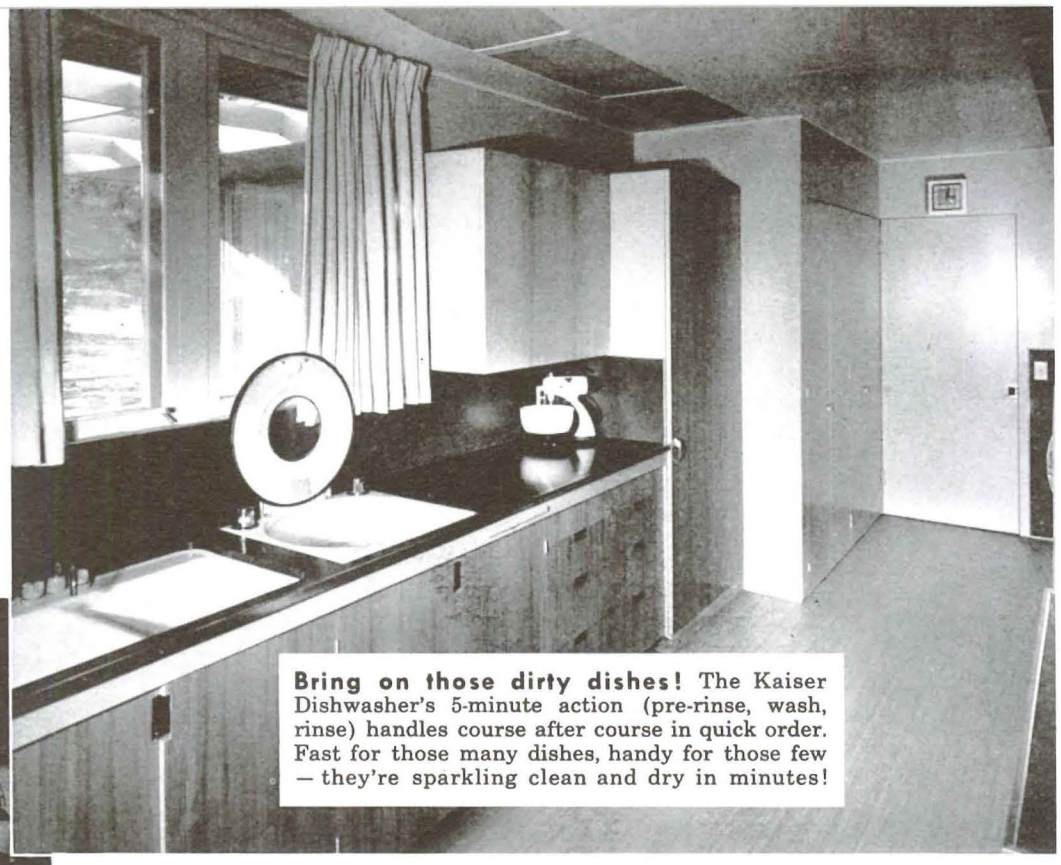








Look twice... they're both KAISERS



Bring on those dirty dishes! The Kaiser Dishwasher's 5-minute action (pre-rinse, wash, rinse) handles course after course in quick order. Fast for those many dishes, handy for those few — they're sparkling clean and dry in minutes!

1 — 2 — 3 — good-bye garbage! (1) Turn on the switch of the Kaiser Instant Disposal Unit. (2) Turn on the water. (3) Scrape food waste into the drain opening. That's all. Continuous feed means no stopping or re-starting.

Visitors to Case Study houses in Los Angeles come away with brand new ideas about dishwashing and garbage disposal.

In these houses, America's foremost architects have specified two great work-and-time savers: Kaiser's 5-minute Dishwasher and Kaiser's Instant Disposal Unit. And the specification is *exclusive,* based on merit.

Investigate these two great Kaiser values for any kitchen *you* plan. Both units are immediately available and may be bought separately. For information address this magazine, or write to Kaiser Fleetwing Sales Corp., Kaiser Bldg., Oakland 12, Calif.

merit specified

THE CASE STUDY HOUSE PROGRAM OF THE MAGAZINE

arts & architecture

Specified by America's foremost architects: Neutra, Wuster, Eames, Spaulding, Saarinen, Davidson, Walker, Smith, Abell, Bernadi.

KAISER

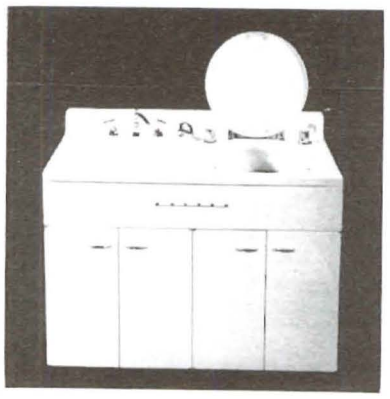
— the 5-minute dishwasher
— the instant disposal unit

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

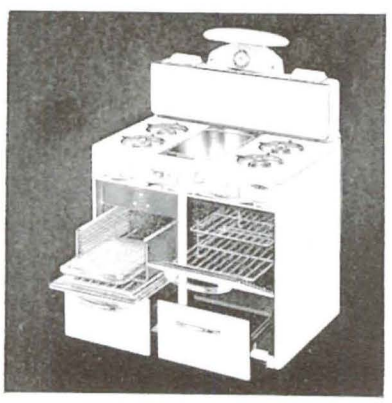
APPLIANCES

•(560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.



Kaiser Dishwasher

Sunbeam Mixmaster



Gaffers & Sattler Range

•(364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

•(586) Kaiser - Fleetwings Sales Corporation: Information new Kaiser Timesaver Sink, unit combining Kaiser water-powered dishwasher and Kaiser disposal unit in 48" steel cabinet to retail $369.50; porcelain work surface, four access doors; dishwasher and disposal unit will still be sold separately as well.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

•(587) Servel, Inc.: Complete set brochures, folders, data Servel gas refrigerators, including information "twin-six" dual 12-cubic-foot model; no noise, no moving parts; merit specified in CSHouses Numbers 11, 15, 16, 17, and 7.

•(365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

•(535) Utility Appliance Corporation: Brochure Gaffers & Sattler gas ranges, all sizes; automatic low-temperature oven control, no-tilt racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CSHouse Number 1.

•(187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

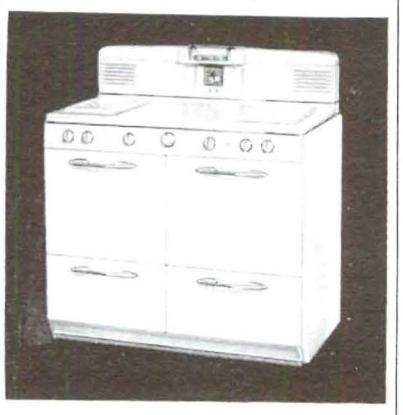
CABINETS, COUNTER TOPS

•(119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Farenheit; wide color range.

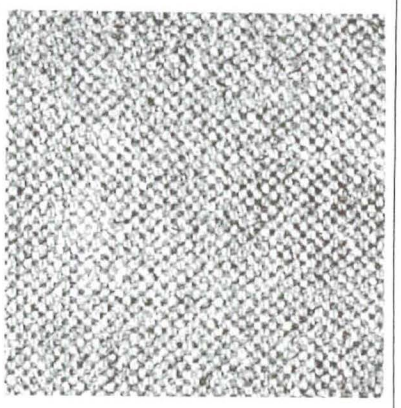
ELECTRICAL EQUIPMENT

•(208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

•(449) Cannon Electric Development



Western Holly Range



Flaxtex

Company: Folders, information Cannon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

•(72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

•(300) Square D Company: Well prepared folder new Square D Saflex Servicecenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

•(538) Square D Company: Brochures Safeflex low voltage control system making it possible to turn on all lights in house at once from one or more control points; reduces wiring cost, increases utility; small magnetic switch controls 120 volts, is operated by less dangerous 24-volt system; used in all CSHouses.

FABRICS

•(301) Brunschwig & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

•(428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.

•(407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogenously integrated, many weaves, patterns; ideal for furniture upholstering, especially garden furniture; handles easily and does not "cup."

(444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

FLOOR COVERINGS

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

arts & architecture

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please send me a copy of each piece of Manufacturer's Literature listed:

No.	No.	No.	No.	No.
No.	No.	No.	No.	No.
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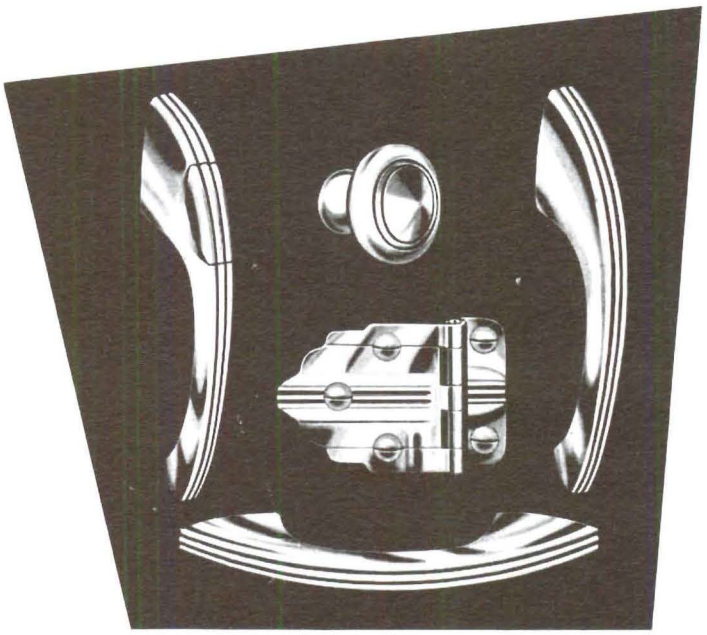
OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

GENUINE Amerock PRODUCTS

MATCHED ENSEMBLES
of Cabinet Hardware

PULLS • CATCHES • KNOBS • HINGES •



Streamlux design . . . one of the beautiful Amerock patterns merit-specified for exclusive use in CS-Houses. Sold through leading jobbers and dealers

AMERICAN CABINET HARDWARE
CORPORATION
ROCKFORD, ILLINOIS

paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x-12"x¾"; western manufacturer, available.

• (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors, patterns.

• (588) The Roberts Company; Color brochure Roberts Smooth-edge tackless carpet installation strips for wall-to-wall carpeting; works like a curtain stretcher; no tack marks, no scallops, no puckers, no fluted edges; wood or concrete floors; merit specified for all CSHouses.

Alexander Smith Carpets

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

• (74) Tile-Tex Company, Inc.: Brochures Tile-Tex asphalt tile, Mura-Tex plastic walls, Flexachrome plastic floors; well illustrated in full color,

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THE PLASTIC-FINISHED WALL MATERIAL FOR CREATING BEAUTIFUL INTERIORS

For any room, in any building—wherever practical beauty is required—Marlite colors and designs provide the lustrous beauty and economical practicality that appeals to every home owner.

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In drainage systems—just as in heating, water supply and air conditioning—*trouble always costs more than Revere Copper Water Tube.* Each length of this tube is stamped at regular intervals with the Revere name and the type. These marks are more than identification—they are your assurance of full wall thickness and the close O. D. dimensional tolerances so essential for tight soldered joints.

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IT IS A PLEASURE TO ANNOUNCE

that the general lighting company has been made lighting consultant for the case study house program of the magazine arts & architecture

and will serve as laison between the case study house architects and manufacturers of all merit specified lighting equipment

GENERAL LIGHTING COMPANY
8336 WEST THIRD STREET • LOS ANGELES 36

with full descriptions, color charts for all products; one of best lines by one of best manufacturers; well worth file space.

FURNITURE

• (583) Cannell & Chaffin: Information several of best lines of contemporary furniture and good contemporary decoration service; one of oldest and best sources of information and services, having to do with interiors.

• (312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Raetze, AIA; plastic, cork or wood tops, 1¼" thick hard-wood trim and legs; plastic tops satin black, dark green or Chinese red; various colors in trim; 14" high, 50" long, 26" wide or 14" high, 38" long, 38" wide; worth investigation.

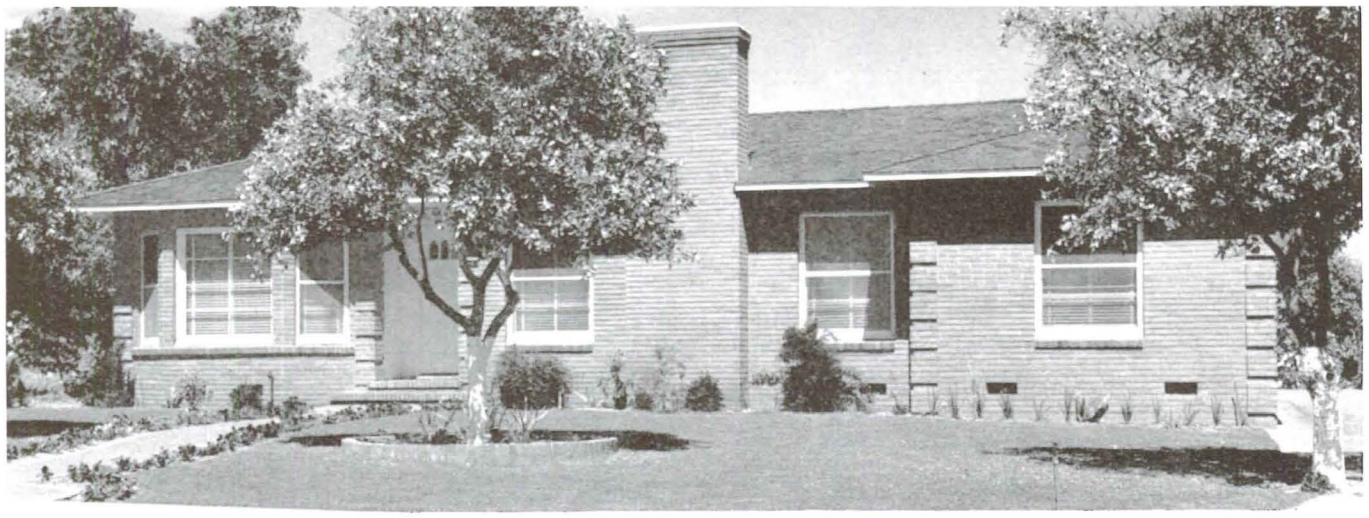
Ingram Table

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; now in national distribution; 12 basic case goods units capable of 150 combinations plus foam rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

• (562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

• (584) Carroll Sagar & Associates: New source of information several lines of contemporary furniture, fabrics and



FACE BRICK...for smart modern architectural lines

Gladding, McBean & Co. Ruffled Face Brick is made in elongated Roman and Norman sizes...offering:

TEXTURE AND COLOR • Gladding, McBean & Co. Face Brick has an interesting ruffled texture that's as ideal for interior walls as for exterior facing. The warm, mellow colors...Old Gold, New Red and Variegated Rose...are truly beautiful in themselves...never require any additional finish.

MODULAR SIZE • Elongated Roman and Norman Face Brick provide more interesting building units as well as smart horizontal lines. These new longer shapes provide greater flexibility of design. Dimensions are:

ROMAN: 1½" x 11½" x 3½"
NORMAN: 2³⁄₁₆" x 11½" x 3½"
STANDARD: 2³⁄₁₆" x 7½" x 3½"

NO MAINTENANCE • You can specify Gladding, McBean & Co. Face Brick without increasing the first cost of many types of jobs. Your client can forget maintenance because Face Brick is a permanent, time-tested finish.

For specification data, write or visit your nearest Gladding, McBean & Co. office.

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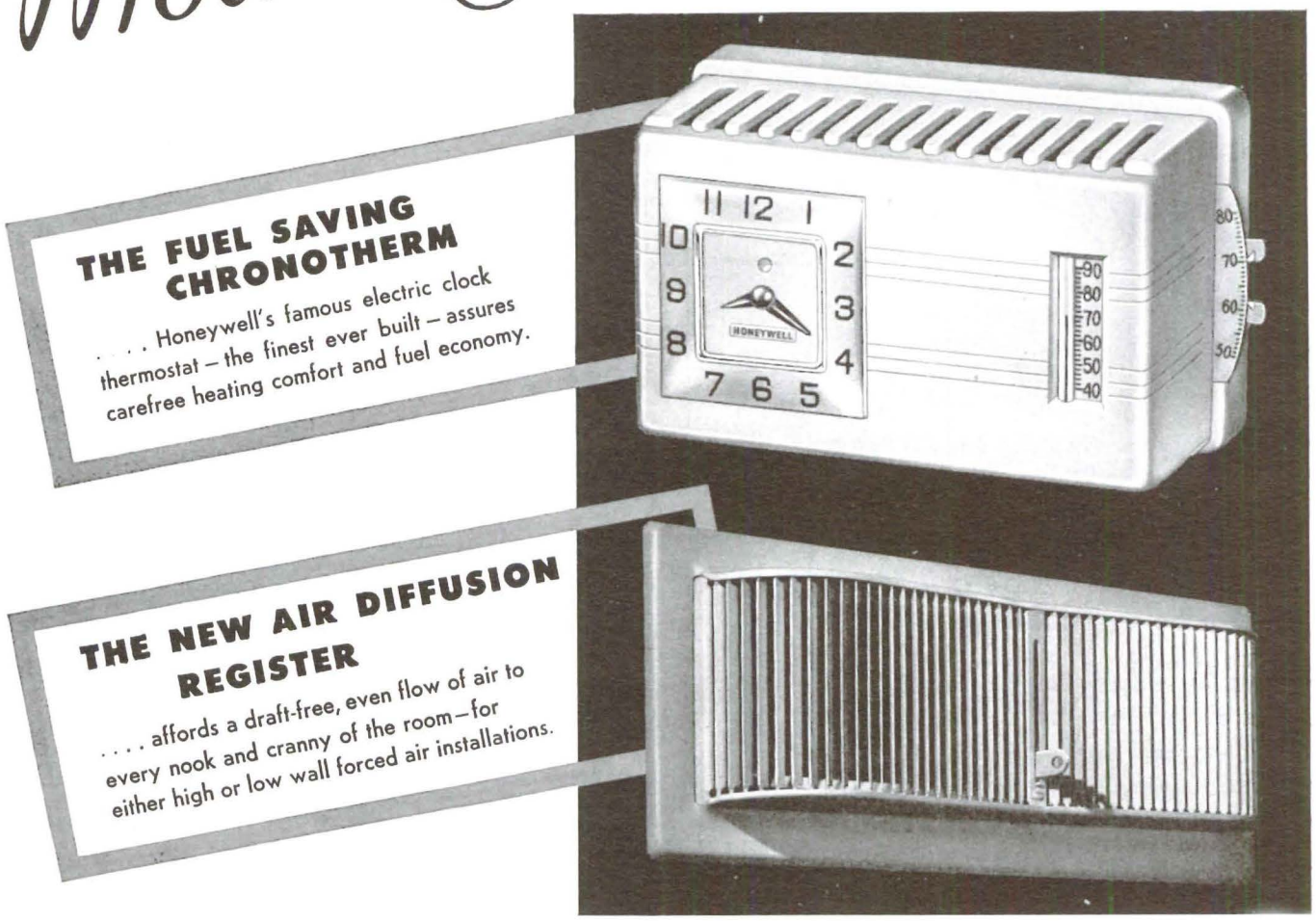
Modern Standards

FOR MODERN HOMES



ALWAYS specify *Honeywell* to provide the homes of your clients with the latest features in heating comfort.

With Honeywell's new Chronotherm—the finest electric clock thermostat ever built—homeowners enjoy the most carefree heating comfort they have ever known, plus substantial fuel savings. At bedtime, Chronotherm automatically lowers the temperature, or entirely shuts off the heat supply. Then, in the morning, heat is restored before the family arises. The result—never a worry about heating plant operation, with fuel economy as well.

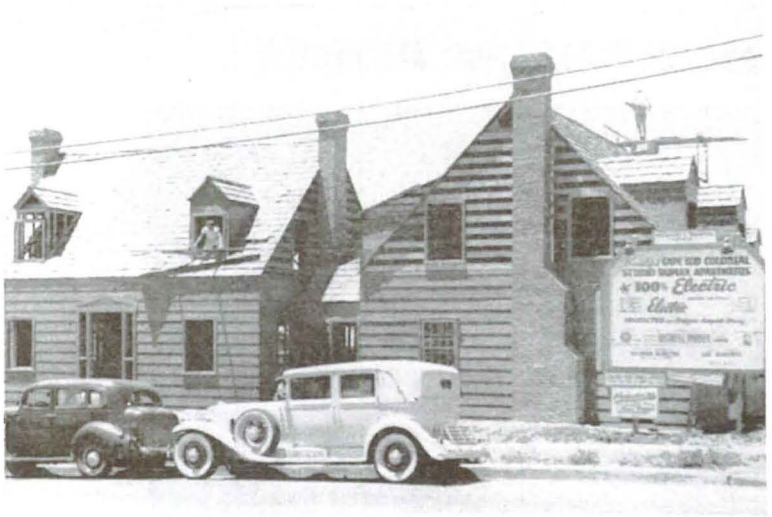
For all forced air installations, the handsome new Honeywell Register puts an end to discomforting blasts of air. Instead, an even blanket of air is diffused to every corner of the room. Cold spots are eliminated—so are unsightly wall and ceiling streaks. And installation costs are drastically reduced. Minneapolis-Honeywell, in Los Angeles, 2840 E. Olympic Boulevard; in San Francisco, 1138 Howard Street.

Both the new Honeywell Chronotherm and Register are features of Case Study Houses. Look for them.

MINNEAPOLIS **Honeywell** CONTROL SYSTEMS

73 BRANCHES FROM COAST TO COAST WITH SUBSIDIARY COMPANIES IN: TORONTO • LONDON • STOCKHOLM • AMSTERDAM • BRUSSELS • ZURICH • MEXICO CITY

WHAT HAPPENS WHEN A BUILDER BUILDS FOR HIMSELF?



Read what John W. Givens, West Los Angeles builder, is doing in the 14 units he is building as an investment for himself.

HE USES ELECTRICITY 100%

In every one of his apartments Jack Givens is installing an electric range, water heater, refrigerator, garbage disposal unit, and bathroom heater. In some of the apartments he is also installing an automatic washing machine and clothes dryer.

Jack is so thoroughly convinced of the advantages of electric appliances for high-quality rental projects that (to be sure he could get what he needed) he purchased and stored all the electric equipment before he started building. He is sure the advantages of electrical appliances will make his investment pay off in satisfied, permanent occupants who will be willing to pay a higher rental for the convenience of *modern* living.

When you build, it will pay you to look into the electric needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone MIchigan 4211, Station 2637 or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 So. Broadway, Los Angeles 12.

Electricity

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accessories, including Eames pieces, specializing on service through architects and decorators; worth investigating.

• (460) Everett Sebring Furniture: Well prepared brochure illustrating line contemporary low tables; large single tables or groups of small tables assembling into one large table; wide range of finishes, wood, cork, or leather surfaces; also incidental pieces; available through decorators or architects exclusively.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and crafstmen; one of best sources in Northern California.

HARDWARE AND FIXTURES

• (589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1-1/8" to 1-15/16"; easily installed by notching stile; five surface finishes available; merit specied in all current CSHouses.

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

• (561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.

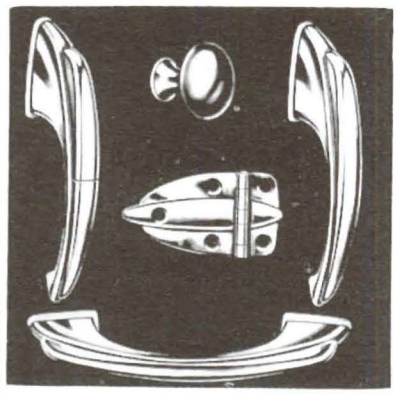
• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

HEATING & AIR CONDITIONING

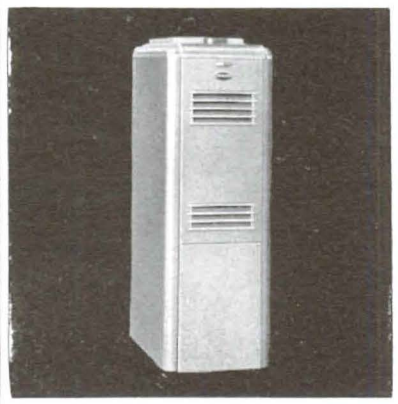
• (381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59⅜" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.



Amerock



Utility Forced Air

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

(543) Utility Appliance Corporation: Brochure Utility evaporative air cooler; cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

• (544) Utility Appliance Corporation: Brochure Utility forced air furnace,

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Natural-White Shingles stay cleaner, "whiter" and more beautiful. They need no painting or retouching.

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Homes protected with Pabco Natural-White Asbestos Shingles are assured added insulation and important fuel savings. No upkeep cost, no replacement cost—a lifetime investment!

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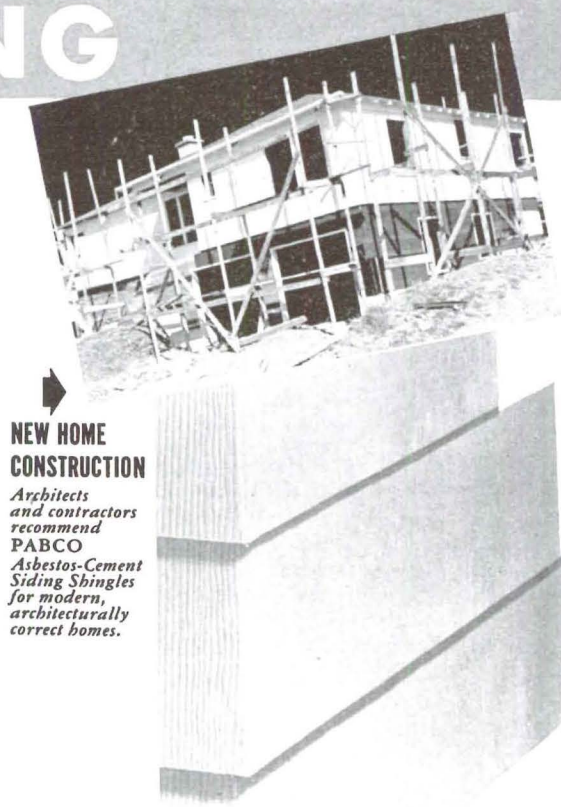
Natural-White Shingles go right over new sheathing or old exterior wall surfaces—providing an extremely attractive exterior at low cost.



NEW HOME CONSTRUCTION
Architects and contractors recommend PABCO *Asbestos-Cement Siding Shingles for modern, architecturally correct homes.*

PABCO *Asbestos-Cement Shingle construction double-coursed with neat clean-fitting corners.*

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TO THIS

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SAN FRANCISCO • PORTLAND • SEATTLE • LOS ANGELES
PABCO

gas fired; provides complete forced air circulation, fully automatic temperature control, glass fiber filters; modern compact cabinet design; well engineered; full dimensional, performance data; merit specified CSHouse Number 1.

• (545) Utility Appliance Corporation: Brochure Utility Wall-o-amtic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

INSULATION AND ROOFING

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

• (97) Simpson Industries: Unusually well prepared two-color 12-page booklet Simpson insulating board products, including insulating building board, insulating decorative plank, insulating

General Lighting Fixture

decorative tileboard, insulating lath, and roof insulation; combine structural strength with insulating values; well presented installation, specification data; worth investigation.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished. high light reflection, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.

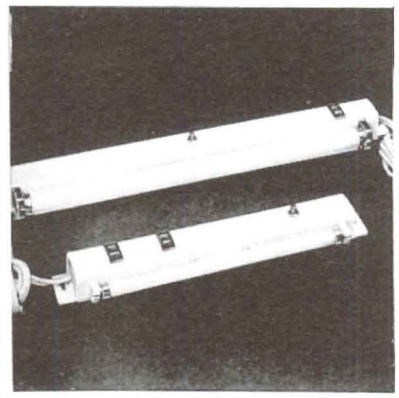
• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.

(583) Gotham Lighting Corporation: Brochure, catalogue one of best lines contemporary architectural lighting; clean design, exceptionally wide range fixtures; literature profusely illustrated with full technical data; this material belongs in the files of all contemporary designers, decorators and architects.

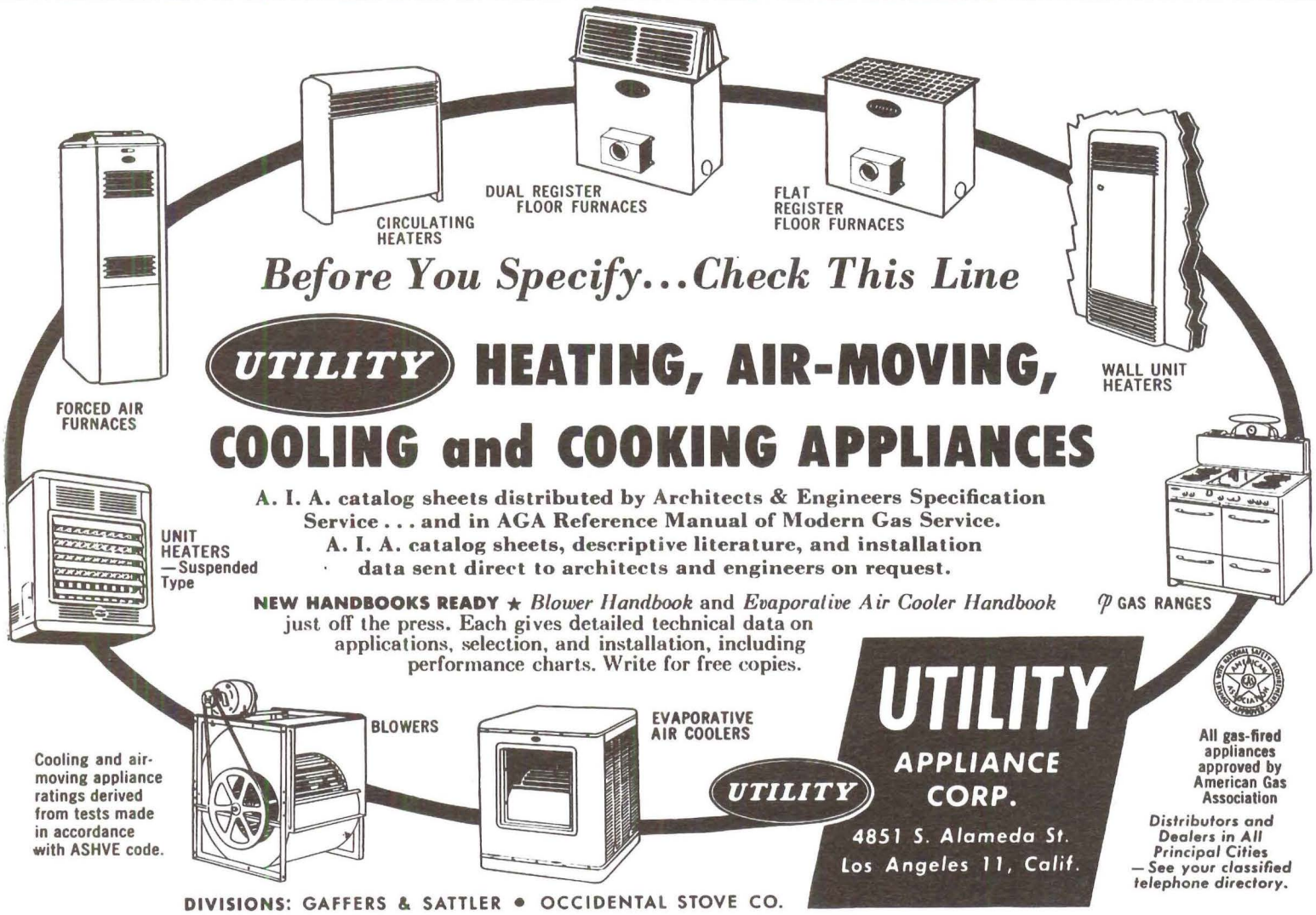
• (590) Guardian Light Company: Information Guardian kitchen counter light, 8 or 15 watt fluorescent fixtures for easy installation under top cabinets to flood work areas with indirect light; portable or permanent; sensible product; merit specified for all current CSHouses.

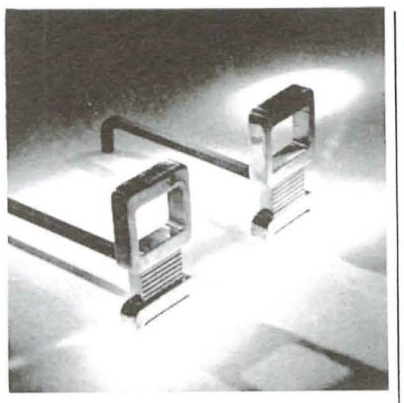
(462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.



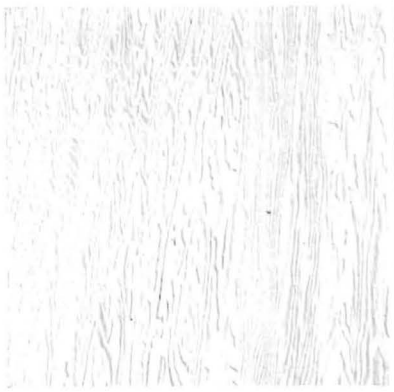
Guardian Cabinet Lights

(591) Pittsburgh Reflector Company: new 52-page catalogue presenting complete line fluorescent luminaires, troffers, strips, accessories, together with companion incandescent equipment; complete section on planned lighting through use combination fluorescent and incandescent; full technical, installation data.

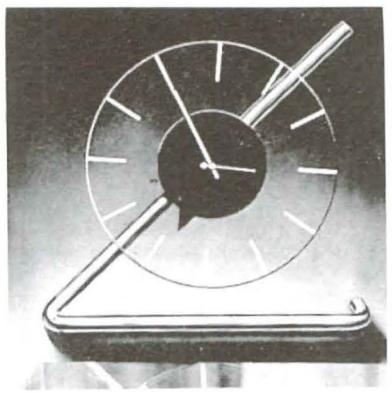




Custom Cast Andirons



Etchwood



Howard Miller Clock

(392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.

• (339) Kurt Versen Company: Two brochures on exciting contemporary residential lamps, fixtures and on focal lighting, for commercial, residential use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

MISCELLANEOUS

(555) Advance Development Company: Information regarding 102 contemporary homes designed by Gregory Ain and built in greater Los Angeles area; F.H.A. approved; preview June 26.

• (405) Custom Cast: Information remarkably good andirons of custom design: fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.

• (592) The Homer Laughlin China Company: Full color folders Jubilee Dinnerware; simple design, pleasant color selection; simplicity allows accessories to make table settings formal or informal; light in weight; merit specified for CSHouses Numbers 20, 1 and 3.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks

• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

PAINTS, SURFACE TREATMENTS

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of the best prepared specification books available; belongs in all files. Available to Western readers only.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

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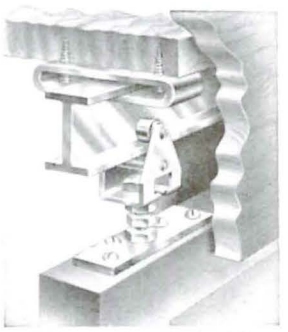

Today's modern homes, shops, institutional and educational buildings demand flexible, multi-purpose interiors. Today's costs demand full use of all interior space. Sliding doors meet both these demands—cut costs without sacrificing wall area, give complete flexibility in planning.

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W. H. Steele Co.
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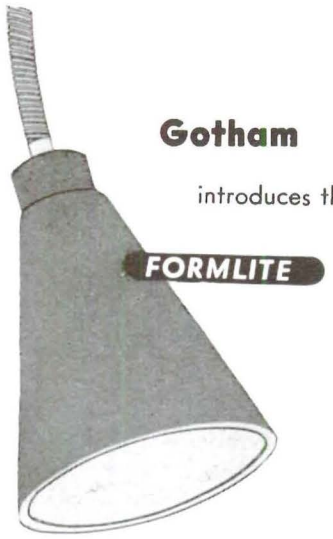
Los Angeles 13, Calif.

Mr. Charles I. Yates
7 Front St.
San Francisco, Calif.



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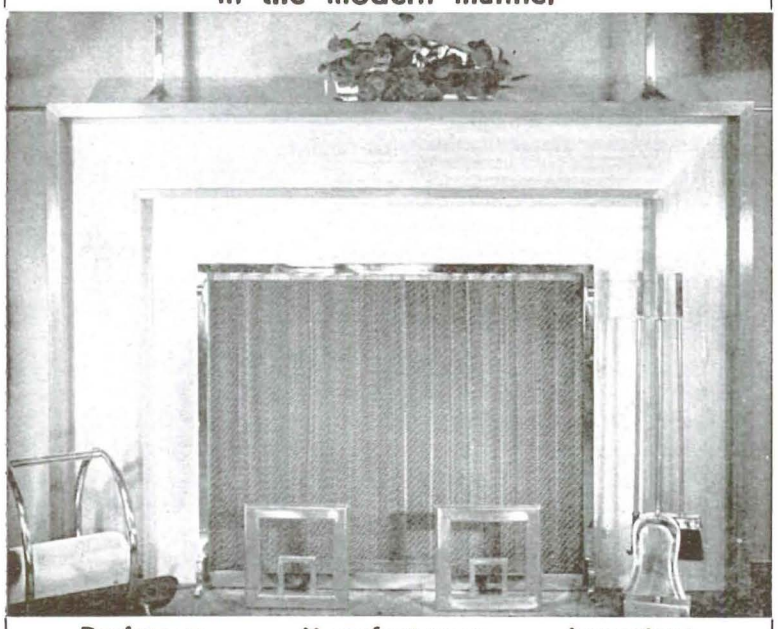

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PANELS AND WALL TREATMENTS

• (585) Davidson Plywood & Lumber Company: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drainboard tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

• (440) Laverne Originals: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

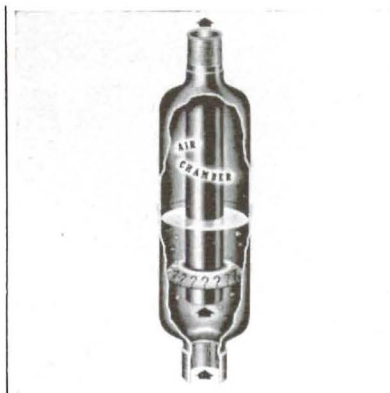
• (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.

PLUMBING FIXTURES, ACCESORIES

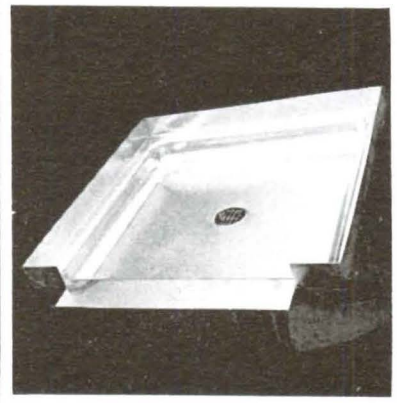
• (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

• (593) Aldrich Company: Folders, technical data Aldrich Boiler-Burners for steam and hot water heating systems and hot water supply; verticle fire-tube unit; full information specifications, dimensions, capacities; merit specified for radiant heating system CSHouse Number 13.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.



Air Cushion Arrestor



O'Morrow Shower Pan

• (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

• (594) Miami Cabinet Division, The Philip Carey Manufacturing Company: Well prepared 40-page two-color brochure presenting Miami-Carey bathroom cabinets, mirrors, accessories; all items clean design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.

(421) The W. D. O'Morrow Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

• (595) Tracy Manufacturing Company: Information new de luxe porcelain sink, cabinet unit; added to Tracy line of all-steel cabinets featuring sink in lifetime stainless steel; 54" double drainboard sink top in white, acid resisting porcelain enamel with crumb cup strainer, streamlined spray; undersink cabinet.

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RADIOS

• (517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

• (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation, installed television CSHouse Number 18.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

SASH, DOORS AND WINDOWS

• (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats 4½" x ⅝", glass slats 4½" x 7/32" to ¼"; can handle openings up to 4' x 10', worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(579) Far-Co Manufacturing, Inc.; Literature well designed aluminum windows, doors, including casements; windows have narrow frames, with or without muntins; no painting; good handling big areas of glass; Southern California made.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

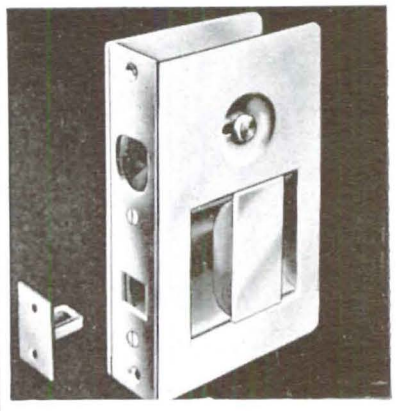
• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

• (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, mintons; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CSHouse Number 1.

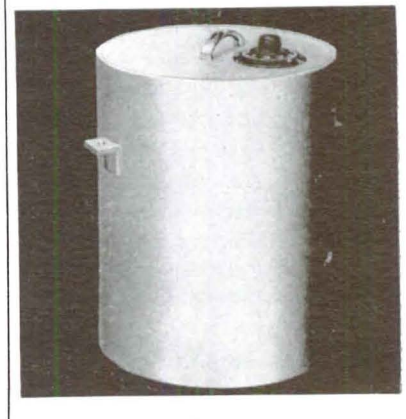
• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10⅝" x 2' 2½" to 5' 7⅜" x 7' 5¼"; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for jalousies; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and ictator combination screen and storm doors.



Adams Rite Hardware



Johnson Safety Vault

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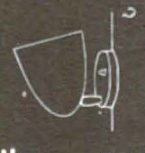
general purpose projectors

cobra, no. 9110:
Dusk gray, eggshell, or brushed aluminum.



versile, no. 4400:
Uni-Versen swivel. Dusk gray or brushed aluminum.

contemporary lighting
kurt versen company
englewood, new jersey
chicago — san francisco

SPECIALTIES

• (551) **B B & C Manufacturing Company: Brochure Johnson Safety Vault, steel safes for floor or wall installations in houses, apartments, offices; varying sizes, pick-proof key or combination locks; insulated or non-insulated; merit specified for all CSHouses current.**

• (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; colorfast, lime-proof, waterproof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

• (564) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

• **(223) Federal Industries, Inc.: Folder Electronic Serviceman, positive-acting garage door operator; opens, closes garage doors by radio wave by means of miniature transmitter in car; works on either canopy type or overhead type of door; merit specified for CSHouses 3, 6.**

Hawk Brazier

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• **(597) Hawk House: Folder, information Hawk Barbecue-Brazier; one of oldest cooking devices given modern functional application; 24" and 36" models permitting cooking over open fire indoors or out; amounts to portable fireplace combined with incidental cooking facilities; merit specified for all CSHouses.**

NEW ARRIVALS

Guyer & Kettiger, Editors Rooms and Furniture 500 photos of Furniture, Rooms, Details	Zurich, 1947	$9.00
Paul Aratia Week End & Country Houses 500 photos and plans	Zurich, 1947	$7.00
James Marston Fitch American Building. The Forces that shape it. 177 photos	Boston, 1948	$5.00
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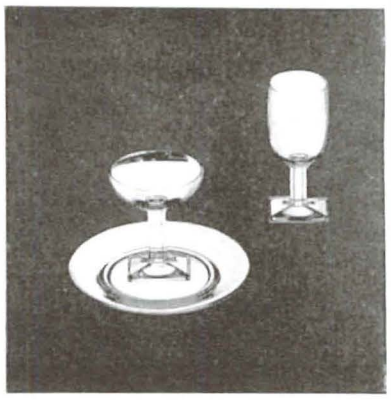
• (598) A. H. Heisey & Company: Sixteen-page brochure, several folders Heisey hand-wrought crystal glassware, featuring simple, well



Heisey New Era Glassware

designed New Era contemporary pieces; brochure gives highlights history of glass; New Era merit specified for CSHouses 20, 3 and 1.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages. Vitrolite glass facing; section on modern baths, kithens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

(534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

• (599) The Nurre Companies, Inc.: Twenty-page catalogue Nurre Mirrors, "Living Pictures;" wide range standard sizes and patterns, including good modern items; mirrors are of high quality, flawless and guaranteed for one year; merit specified in all current CSHouses.

• (524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CSHouses; single to eight note chimes ,self-contained or with brass tubes; worth investigating.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

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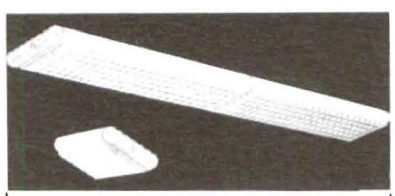

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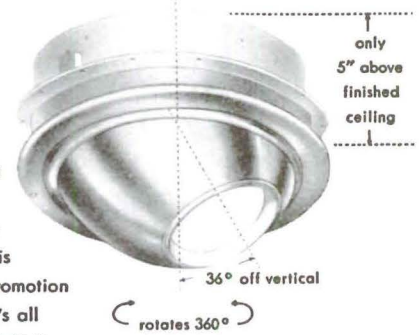

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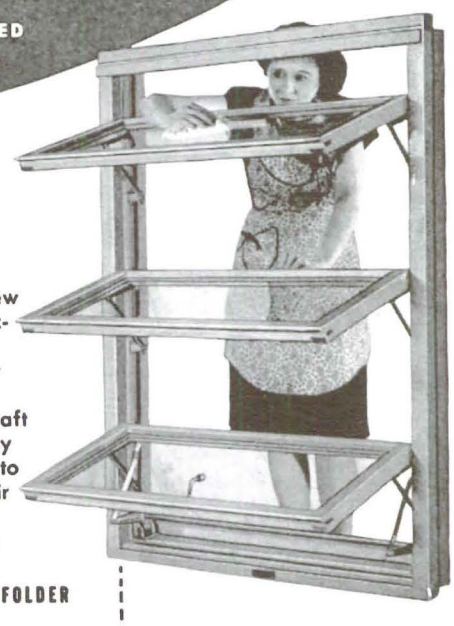

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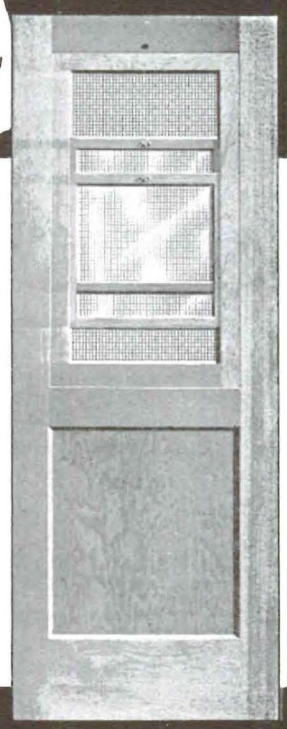

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• (560) Frank L. Pollard Company: Folders, information Polly-Matic automatic aluminum indoor-or-outdoor clothes dryer; aluminum lines revolve overhead for easy access; arms designed like aircraft ribbing for strength, stiffness, requires practically no floor, ground space; merit specified for CSHouses 1, 3, 6 and 13.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets Fiberglas with thermosetting resin weighing less than 8 pounds per 24 sq. ft. panel; stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knife, power tools; can be used inside or out, structural or decorative; comes in colors; remarkable product.

• (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

o (441) Tropicraft: Folder woven wood screens, ½″ slats, 6′ high by 7′ long; natural finish or colors; also 2″ slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

STRUCTURAL BUILDING MATERIALS

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes accoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(479) Permanente Cement Company: Booklet on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

• (531) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential construction, includes full color photographs of applications, full data and illustrative material on installation; remarkable saving in handling, erection, nails, paint, elimination of waste; well worth study, file space.

Polly Dryer

WALL COVERINGS

(556) Laverne Originals, Inc., Information new group wallpapers designed by creators of Marbalia and other special effects papers; new patterns coordinate with fabrics by same designers, which won top 1947 award; unlimited color range, hand prints, washable papers.

(557) Laverne Originals, Inc.: Information new Spun Glass, fire-proof textured wall covering in Marbalia and abstract designs; semi-rigid material which can be bent; is now in traveling exhibition of AID 1947 design awards; good product well worth investigation.

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REDEVELOPMENT OF A COASTAL CITY

continued from page 41

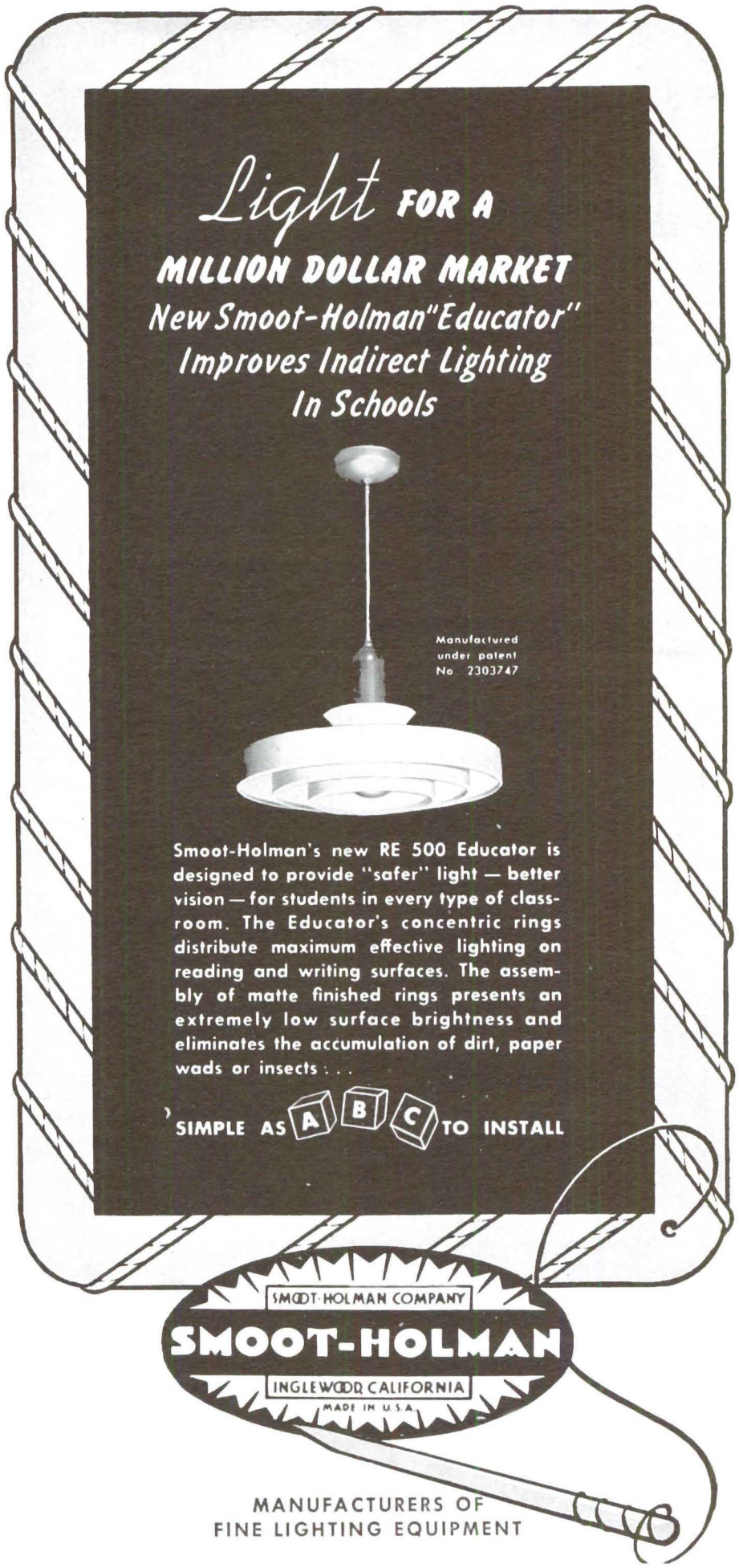
to be the yardstick for the arrangement, orientation and treatment of structures. Safety was to be the criterion for locating those areas frequented by school children. Traffic flow was treated as subject to control by design rather than as a means of overcoming dangerous conditions at poorly designed street intersections.

The large resort hotel area lined the Palisades and the southern section of the bay shore line in an effort to bring the health and rest seekers as close to the ocean as possible. Realizing that many of the elderly citizens liked to get near the ocean but not onto the beach itself, the resort hotels were designed with adequate open spaces about them to permit outdoor living in cool green gardens.

The Marina was patterned after the plans already approved by the City, County and Federal Government. Detailed analysis was made of the methods of servicing and storing the boats that would anchor there. A 2000 meter rowing course for Olympic distance crew races on Ballona Creek was designed, and abutting roadways permitting the view of the entire course from "elephant trains" were suggested.

An amusement zone, fashioned after the very successful one at Rye Beach, New York was shown just to the north of the Marina. Its location was in agreement with the suggestions of the Los Angeles City Planning Commission, but its facilities included many additional features. A full 18 hole golf course was shown on the seaward side of the Marina. Many other elements of the complete city were studied, and the ideas of all of the students were incorporated in the final precise plan and then translated into three-dimensional form in the model and accompanying illustrative material that formed the exhibit displayed at the Santa Monica City Hall and at a meeting of the Southern California Planning Congress. At the latter event the students explained their contributions to the plan and were accorded the recognition and appreciation they well deserved. The value of a project of this type can be measured in many ways, the most important of which is in terms of what the students acquired in the way of knowledge, experience and in gaining a philosophy that will guide their architectural efforts for the remainder of their lives.

The philosophy they learned can be summed up as follows: Recognition that Architecture means more than the proper design of a building, which each individual architect believes to be the ultimate in beauty. Architecture is the composition of structures that stand together gracefully to form a harmonious unity with the space and the landscaping about them. This combination of structure and space, when treated with proper internal and external circulation, serving the needs of the people with comfort and convenience, might be the definition of a "good City" . . . and therefore good architecture. Thus it may be summarized that the students, in approaching the solution of this study, attempted to design more than beautiful structures; as monuments to their individual genius, they aimed at determining the underlying pattern for a physically satisfactory and socially desirable atmosphere for architecture. The intelligent response on the part of all of the participants indicates that the teamwork involved in the study had its effect in bringing about closer friendship between the students and with the faculty. Never have students worked harder or been more interested in a subject than those who prepared the plans for Santa Monica Bay and their companions who prepared a similar plan for the city of Long Beach. The students and the University have made a real contribution to the cause of city planning.



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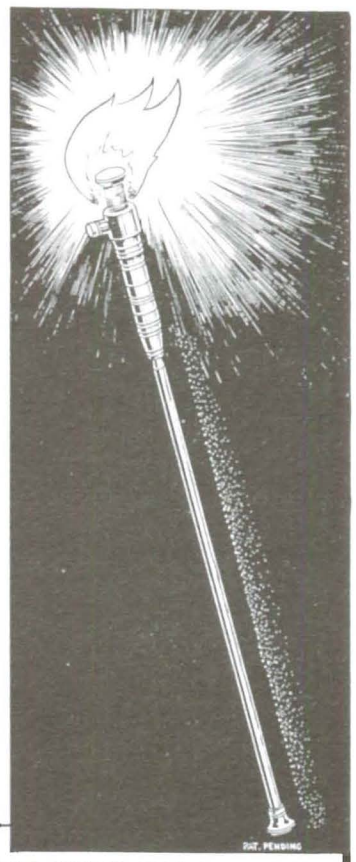

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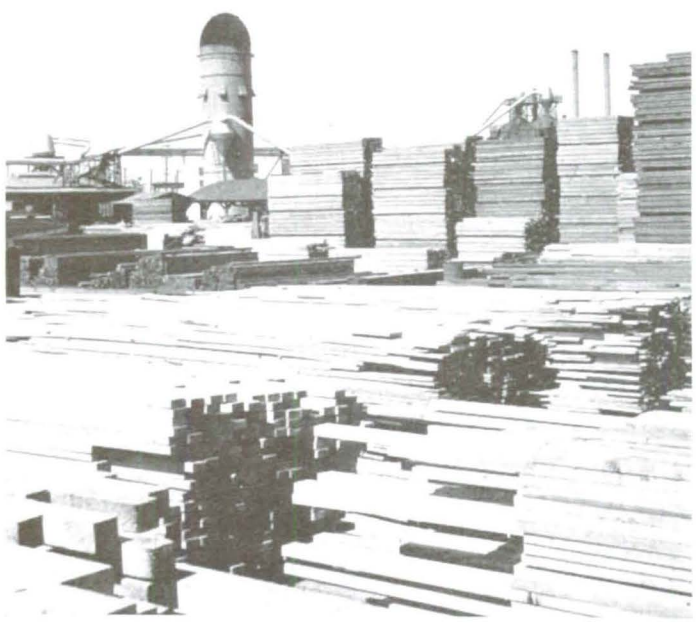

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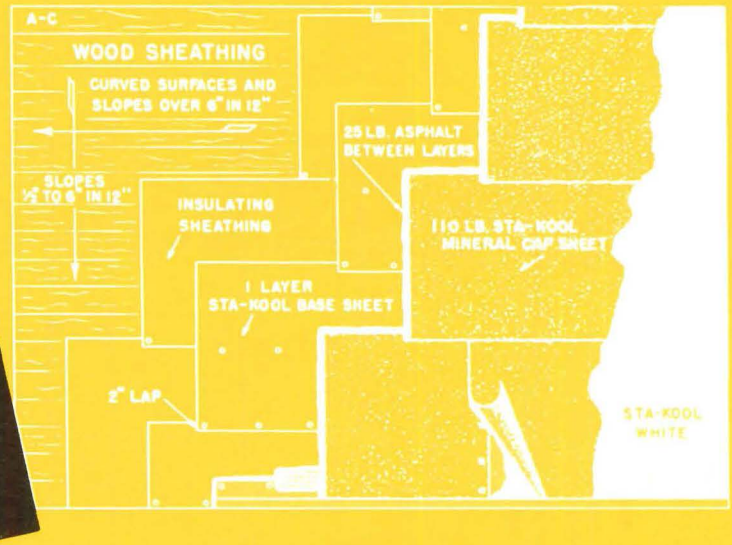

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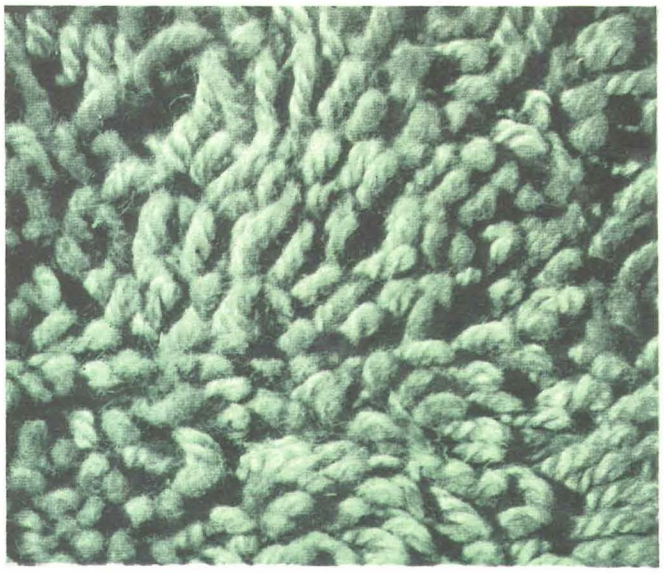

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